

CM79

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THE HONDELLS
FACT OR FICTION?
THE SOUNDS OF SUMMER
ADRIAN BAKER AND GIDEA PARK
SURF'S UP DUDES WITH THE BIG KUHUNA
AMERICAN INTERNATIONAL RECORDS

SIDEWALK RECORDS DISCOGRAPHY
NO-PANTS MANCE

CAROL CONNORS
"THE REAL ANNETTE"
A VISIT TO THE CAPITOL TOWER EDIT ROOM #2
THE FANTASTIC BAGGYS: TELL 'EM I'M SURFIN'

ELIGIBLE FOR ANYTHING
STAN FARBBER, RON HICKLIN AND BOB ZWIRN
WILD WHEELERS
DAYTE ALLAN AND JIM FEWTER INTERVIEW
A RECORDED HISTORY OF
JAN & DEAN

SUNSTROKED AND SUNDAZED
THE CARTOON CONNECTION

MANHATTAN RECORDS DISCOGRAPHY
THE SURFETTES

AND MUCH MORE
BOSS!





MUSICAL RESEARCH AND DOCUMENTATION

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FROM THE EDITOR

As you have already ascertained, this is ISSUE 79 of *CALIFORNIA MUSIC*, so where is CM78 you ask? Well, for various reasons the designation CM78 was allocated to the recently published book *IT'S PARTY TIME - A MUSICAL APPRECIATION OF THE BEACH PARTY FILM GENRE*. Information pertaining to the purchase of this 200 plus page book can be found within this issue of CM. As this book is a separate entity, it is not included as part of any subscription and must be purchased separately.

ADDENDA

The mystery surrounding the locality CERRO AZUL (CM77) mentioned in The Beach Boys' *Surfin' Safari* has finally been solved. After some research by John "Hangin' Ten" Blair in can be stated that CERRO AZUL is an actual surfing spot located on the coast of Peru.

THANKS

Special thanks to *SURFER MAGAZINE* for the use of their *NO-PANTS MANCE* article by Denny Aaberg and the assorted Rick Griffin graphics. Additional thanks to John Blair, Rudiger Nehls, Bob Dalley and all those who obliged with interviews.

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WILD WHEELERS

DAVIE ALLAN AND JIM PEWTER INTERVIEW

(RECORDED JUNE 4, 1992, SUN VALLEY, CALIFORNIA BY STEPHEN J McPARLAND)

Davie Allan and Jim Pewter are names familiar to most aficionados of the California/surf and hot-rod music genre. Allan was both a professional studio musician and lead guitarist with the hit instrumental combo The Arrows. Pewter too was a recording artist and songwriter, but is most well known as a disc jockey and for his numerous contributions to record repackage and syndicated radio shows/specials.

The following interview was conducted for the purpose of gaining further information for the upcoming books *CYCLE CINEMA AND SICKLE SOUNDS* and *SOUND WAVES AND TRACTION*. Interesting excerpts are presented here.

Davie, were you involved in the single *Velocita* by Mike Curb And The Curbstones?

DAVIE: Yes, that's me playing lead on *Velocita* and the background on *Hot Dawg* (the flipside). It was a Dick Dale styled guitar record.

How about Mike Curb And The Rebelaires' *The Rebel* (Without A Cause) b/w *Carole's Rebel*?

DAVIE: Yes. Curb sang the lead and I played guitar.

And The Grads' single *The Wild One* b/w *The Cool One*?

DAVIE: Yeah. I played on that too.

Were you involved in the Bobby Summers' single *Honda Hawk* on Crusader Records?

DAVIE: No.

JIM: Crusader Records was the label that Terry Stafford was on. It was owned by Harry Maselew. He also had Charger Records which had Dobie Gray and *The "In" Crowd*. He was on Hollywood Boulevard, right next to KFVB. A lot of people thought the promotions guy John Fisher owned the label. He worked for Harry.

DAVIE: Summers took his style from Les Paul. I think his mother was Mary Ford? Do you know that The Streamers' *Slipstream* on Dot ended up on the *APACHE* '65 album as *Tomahawk*!

What Can you tell me about The Buddies' sessions?

DAVIE: Now they were kinda fun. They were done pretty quickly. On some of them I would go in and do a guitar overdub and sing harmony with Mike. He sang lead on most of the material. I don't remember Jerry Naylor being a part of these sessions. The musicians would have been ... this was around the same time we did *SKATERDATER* ... so you're probably talking about Larry Brown on drums. There were a lot of times, for example the surf album *THE GOLDEN BREED*, where I went in and added to prerecorded tracks. I remember one song where they said, "Write us a melody for this track" and I did on the spot! I kinda did an ad-lib instrumental on a pre-existing track. That happened quite a lot. If Curb did the lead vocal on most of the vocal tracks, then who were the girls who sang on *The Leader Of The Pack* under the name The Compacts?

DAVIE: There was a time when Mike and I were doing private parties. Playing at private parties as a band (1). He was on keyboards and I was on guitar. We had a drummer and three black girls! So we were going out and doing *Dixie Cups* songs. This was around 1963. Also, the agent was Don Podolor, Richie Podolor's brother. I don't remember the girls' names, but they were on other singles that I did with Curb. They were The Starlets (*You Won't Even Know Her Name*, TOWER 115), The Sharlets (*Gleam In His Eye*, EXPLOSIVE ?) and The Ja Detts (*Look To The Stars*, DELTONE 5022). They were just real good friends.

Was Curb the producer on all these sessions?

DAVIE: Yeah. I also sang harmony on a lot of this material. I even think that *Little Honda* by The Buddies was the basic track recorded originally for The Hondells with Mike singing over it. If that is the case, then that explains where some of these tracks came from and why I overdubbed some new riffs! Was Paul Johnson a guitarist on any of these tracks?

DAVIE: The only time I worked with him - he was a member of my group The Arrows for a very short - was on *C'mon Do The Freddie* and one other track. Although his photo is on the *APACHE* '65 album, he did not play on all the tracks. The album was one of those thrown together things. Harley Hatcher played rhythm, Mike Curb played keyboards, Larry Brown played drums and I played lead guitar. Andy Andrews played bass on the single of *Apache* '65.

JIM: How did that come about?

DAVIE: Some tie-in that we knew him from The Hondells. We just threw together these tracks and he happened to be available. I didn't do anything else with Paul Johnson, so I don't know if he played on The Buddies' material or not. Do you recall the single *Suzuki* b/w *Pow Wow* by The Sudells on American Arts?

DAVIE: *Pow Wow* is also *Tee Pee* off the *APACHE* '65 album. Also of interest is the fact that a classmate at Grant High with Mike Curb and I was Mike Post. He was then known as Mike Postil. I remember I was supposed to play a party with Mike Curb one time, but he couldn't make it, so Mike Post sat in on keyboards. I got to talking to him and he said that he was one of the Hollywood Argyles on *Alley Oop*! I also heard that Mike Post played the lead guitar heard on Sonny & Cher's *Baby, Please Don't Go*.

JIM, what can you tell me about your early career? When did you first meet Davie?

JIM: That was around the time Gypsy Boots was cutting his album. At the time I had my Armed Forces radio show which I had begun in 1966. Anyway, in 1967 I wrote a song called *Childhood* and I remember taking it into Hollywood. I took it to Sonny & Cher's manager and there was some interest there and then I ran into Gypsy Boots, a fellow who used to be on the Steve Allen Show. We ended up teaming together and I went to the Monterey Pop Festival with him.

KRLA paid for our trip and we went up and we had a little group and we played at some of the spots. We did a show with The Strawberry Alarm Clock and then we got to meet a lot of the stars of the Festival. Well, Gypsy had a single out at the time called *We're Havin' A Love-In* (b/w *I Feel So Fine* SIDEWALK 919, 1966) which was produced by Harley Hatcher and a whole album. And Gypsy invited me to a session. I went over and there was Mike Curb behind the controls with Harley Hatcher and/or Larry Brown. As a result I met Mike Curb and I told him about the tune I had written. He told me to come by his office. He was on Sunset at the

time, 9000 Sunset. So I went by and I told him about my radio show and he told me about some of the artists he had signed like Davie Allan & The Arrows, Terry Stafford, Mike Clifford. He listened to the tune, he liked it and made a deal with me where he signed the group I had. We called ourselves The Pewter Pals for the release. He also introduced me to Cosimo Matassa, a producer in New Orleans who had a studio where Fats Domino recorded. He was also Jimmy Clanton's manager in the late fifties. Mike was starting a new label with him called Manhattan. Cosimo had an interest in the Nola label (which had Robert "Barefootin'" Parker on it) and another on which Aaron Neville had *Tell It Like It Is* (Parlo).

Anyway, I signed a deal with Curb and he gave me some front money for the single and he went into the studio with us and he added some hand clapping. It was released as Manhattan 807.

Who else was in The Pewter Pals?

JIM: There was a guy named Larry Fisher on drums and Larry Hulley. Actually it was just the three of us and then we added a bass player, a union/session bass player later on. Mike then signed me to write some tunes for other artists he had. The Manhattan, Nola and Parlo labels all went out of business because Cosimo had some tax problems.

What was Davie Allan doing when you first met him?

JIM: He was doing the *CYCLE-DELIC* album. I walked into the studio and everything was dark. Mike told me to stop on over and I walked in and I heard these strange noises. I thought to myself, "This doesn't sound like The Arrows I remember", so I asked, "What is this they're doing?" Curb replied, "Oh they're trying something different" and smiled! What was the set up like at Curb's Sidewalk Productions/Records?

JIM: Curb was the president of the company. The guy in charge of the legal side was Dick Whitehouse. He'd been an attorney for Capitol Records and I think when Mike saw how well Dick worked at Capitol he brought him over to Sidewalk. Curb and Whitehouse were the two forces behind Sidewalk that made the company successful.

Who was employed by the company?

JIM: Harley Hatcher was on staff, but I think guys like Jerry Styner and Larry Brown were independents who worked under some sort of contract. The office was originally at 8730 Sunset. It was smaller than the 9000 suite. Carole Curb (his sister) was the secretary.

Davie, what was the relationship between Mike Curb and his early business partner Mary Dean?

DAVIE: It was strictly business. Just good friends. She was married and older. Mike was around nineteen and Mary was in her thirties. I do remember that on my earliest recordings she was helping to promote them. *Warpath* for instance. That was out in 1963. Mike and I started going into the studio in 1962 doing demos. Just trying things out. He would write a song, we'd go in and he'd hire a drummer and bass player and kinda threw things together. He played keyboards. He also produced these early things.

Was it during this period (while he was working with you) that he teamed up with Nick Venet?

DAVIE: Yeah. We were originally in school together (Curb and I). It wasn't until 1964 that the Nick Venet thing happened. We'd been out of school for two years by then.

The G.P.I.V Productions banner that graced some of the Curb related product. That stood for Clancy Grass and Priscilla Paris, right?

JIM: Yeah. Curb was tied in with Clancy because when I went to Sidewalk, the first time I was up there, I remember meeting Clancy Grass. He was involved with the Paris Sisters somehow. He was managing them and I think he was married to one of them.

He was married to Priscilla Paris.

JIM: Curb and Clancy put out on Sidewalk an album titled *THE GREATEST HITS OF THE PARIS SISTERS* and they were all re-recordings! They were not the Gregmark masters. They re-recorded them.

DAVIE: Yeah. I played guitar on that album. Clancy also managed us (The Arrows) for a short time.

Okay Jim, how about some information on your earlier recordings. For instance, The Apeman's Circus single *Tarzan* b/w *Sick Man* from 1962?

JIM: That was me and Larry Hulley. He was my partner on that. It was produced by Jack Levy and Adam Ross who had produced *Papa Oom Mow Mow* for The Rivingtons. It was billed as a Panor Production. They had the tracks and we just sang over them. Right at the end I say, "The vine Jane, the vine" and then you hear Tarzan hit a tree. Jack Levy told us that he couldn't get the record played, but they loved it in Puerto Rico!

For your 1961 release of *Baby Child* b/w *That's All Right, Mama*, you used the name DEVINY JAMES. What was the significance of that?

JIM: James is my given name and Deviny is my middle name. My grandmother had that name. It's Irish. My full name is James Deviny Pewter. The single was issued on Studio City Records, a label out of Minneapolis. I went to Minnesota for awhile and came back out to the coast after this record and then went into the service. It's a Buddy Holly type sounding record. What about the Lewis And Clark single on Chartmaker?

JIM: That was something else that my partner Larry Hulley and I did. Chartmaker was a Hollywood label. It was owned by Bob Ross and I think the office was on Leland. It was a company where you could go in and they did lead sheets for you. Lou Holmey did all the lead sheets and Bob Ross was in charge of the record division. It was a very popular place in Hollywood.

Any stories behind the surf and hot-rod related tunes *Hollywood USA*, *Draggin'* and *Those Memories Of You*?

JIM: I was stationed in Fort Gordon, Georgia at the time. *Those Memories Of You* was recorded, or so I was told, at the same studio in South Carolina where Maurice Williams cut *Stay*. The bass player on it was from the base where I was stationed. I played rhythm guitar. There was a lead guitar and we were supposed to rent some drums for the session, but the drums didn't show up. So all we had was a snare.

Anyway, on my way to Korea I visited my aunt in Hollywood and while there I went over to see Jack Levy and Adam Ross at Panor where I had cut *Tarzan*. They had their offices in the Capitol Tower and when I walked in I noticed it didn't say Panor on the door. Instead it said TM Music. The door was wide open so I walked in with my Army uniform on and there was Terry Melcher sitting at the desk. He said, "Can I help you?" and I replied, "Oh, hi Terry. I'm Jim Pewter and I'm looking for Jack Levy or Adam Ross." He said, "Oh, they left here a few months ago. I'm here with Bobby Darin."

Then he said, "You know, you've got a butterfly on your shoulder", and so I did. Terry just picked it off and walked out into the hall and let it go. Then he said, "Well, what have you got?" and I replied, "Well I have this demo *Those Memories Of You* that I wanted Jack Levy or Adam Ross to hear". Terry said, "Well, I'll listen to it."

So he listened to it while I sat there. At the time he was recording with Bruce Johnston as Bruce & Terry, etc. He said, "I like it. Can you get the guys together? I'll sign you up and we'll recut it within the week." I told him that I couldn't because I was on my way to Korea and the other guys involved were already in Vietnam, Alaska, etc. He said, "Well that's too bad, but I'll tell you what I'll do. I'll have Bobby hear it. So come back in a few hours and I'll work out a publishing contract for you. I'll guarantee you a release by an artist within three months or whatever. We'll just get somebody else to record it."

So I went back a few hours later and signed a publishing deal with TM Music and off I went to Korea. A month later I got a letter from Harvey Geller (who worked for Terry) telling me that they got a release on the song by a young singer from El Paso, Texas by the name of Bobby Fuller. It was going to be on the Bob Keene owned Donna record label. It was actually released by Bobby Fuller And The Fanatics who became The Bobby Fuller Four. The single got some play in Northern California and in Texas. However, by the time I got out of the service, Donna had folded and Keene had activated Mustang Records with The Bobby Fuller Four.

Anyway, I met Bobby Fuller. He was playing at PJ's at the time. Then *Let Her Dance* got a lot of play in LA and then *I Fought The Law* took off. One of the last conversations I had with Bobby was when I told him I would like to write more songs for him. I had another song called *A Place Where I Go* that he liked and he also mentioned he wanted to recut *Those Memories Of You*.

At one point there I even thought Terry wanted to record *Those Memories Of You* with Bruce as a Bruce & Terry song. It would have been a nice ballad for them. I did recut it in 1975 with Dick Dale. He liked the song and said it revived memories in him of the West Coast.

JIM PEWTER DISCOGRAPHY

as a recording artist:

DEVINY JAMES

Little Girl b/w *Blue, Blue Denims*

[Also reissued as FOREVER 6002]

DEVINY JAMES

Baby Child b/w *All Right, Mama*

THE APEMAN

Tarzan b/w *Sick Man*

LEWIS AND CLARK

Expedition West b/w *For Your Freedom Tonight*

THE PEWTER PALS

Childhood b/w *Shame, Shame On Jane*

THE SATURDAY REVUE

Holiday Rider

Included on the soundtrack lp *WILD WHEELS*

JIM PEWTER AND THE SATURDAY REVUE

Father Kline b/w *Sunday Morning Light*

JIM PEWTER

Linda Lou b/w *Ebony*

JIM PEWTER



BETA 1006	1959
STUDIO CITY 1002	1961
CIRCUS 100	1962
CHARTMAKER 402	1965
MANHATTAN 807	1967
RCA LSO 1156	1968
RCA 74-0186	1969
MGM K 14446	1972

SIDEWALK 903
TOWER 326
CAPITOL 2081
YORK 405
SIDEWALK 913
SIDEWALK 915
MANHATTAN 802
MANHATTAN 810
SIDEWALK 937
SIDEWALK 938
IMPERIAL 66343
RCA 74-0186
MGM 14248
MGM 14446
MGM 14658
NOSE 14-003

THE HANDS OF TIME
ANNETTE
THE PARIS SISTERS
PRISCILLA
BAND WITHOUT A NAME
TONY AND THE VISITORS
TONY DEAN
THE 13th COMMITTEE
LINDA RONSTADT
MAX FROST/THE TROOPERS
DOUG BROOKINS
JIM PEWTER
THE SOUNDS OF HARLEY
JIM PEWTER
JIM PEWTER
RUSS VIOT

Got To Get You Into My Life (v) 1966
What's A Girl Supposed To Do 1967
Greener Days 1967
He Noticed Me 1967
Theme From Thunder Alley 1967
Saturday's Son (v) 1967
My Group Has Too Many Cavities 1967
Sha La La (lead v) 1967
So Fine 1968
There Is A Party Going On 1968
I Take A Lot Of Pride 1969
Father Kline (v) 1969
The Hard Ride 1970
Ebony (v) 1972
Bop A Rock (v) 1973
It's Your Feeling (v) ?



MERCURY 20940
MERCURY 20982
WING 12293
WING 12306
MIRA 3004
TOWER 5053
TOWER 5065
TOWER 5099
SIDEWALK 5901
SIDEWALK 5902
SIDEWALK 5903
SIDEWALK 5905
SIDEWALK 5906
SIDEWALK 5911
CAPITOL 2886
TOWER 5141
FORWARD 1023
RCA 1156
MGM 1SE-20
PARAMOUNT 6005

THE HONDELLS
THE HONDELLS
THE BUDDIES
THE BUDDIES
SKATERDATER
DR GOLDFOOT & THE GIRL BOMBS
RIOT ON SUNSET STRIP
WILD IN THE STREETS
FREAKOUT USA
THUNDER ALLEY
TEENAGE REBELLION
CASEY KASEM
PARIS SISTERS
MARYJANE
THE GOLDEN BREED
KILLERS THREE
HOT WHEELS
WILD WHEELS
MAGIC GARDEN OF STANLEY SWEETHEART
THE HARD RIDE

LPs

GO LITTLE HONDA 1964
THE HONDELLS (w) 1965
THE BUDDIES & THE COMPACTS (w) 1965
GO GO WITH THE BUDDIES (w) 1965
soundtrack (w) 1966
soundtrack (v) 1966
soundtrack (w) (v) 1967
soundtrack 1967
soundtrack (w) 1967
soundtrack (w) 1967
ASTROLOGY FOR YOUNG LOVERS 1967
GOLDEN HITS 1967
soundtrack 1968
soundtrack (w) 1968
soundtrack 1969
soundtrack 1969
soundtrack 1970
soundtrack 1971

SIDEWALK RECORDS DISCOGRAPHY

1	DAVIE ALLAN & THE ARROWS	Apache '65	1965
900	MUGWUMPS	Blue Guitar	
901	JIMMY AUGUST	Bald Headed Woman	1966
902	TERRY STAFFORD	Jug Band Music	
903	HANDS OF TIME	As Time Goes By	
904	RIPTIDES	Cross The River	
905	MIKE HARRIS	Soldier Boy	
906	CHRISTOPHER DEANE	When Sin Stops, Love Begins	
907		Out To Get You Into My Heart	
908	SWEETS	Midnight Rider	
909	MUGWUMPS	Sally Ann	
910	THE JESTERS	April	
911	JOHNNY PRAYE	Dry Bones	
912	BOBBY LILE	Everybody Has Their Day	
913	BAND WITHOUT A NAME	Purgatorio	
914	TERRY STAFFORD	Angel's Last Trip	
915	TONY & THE VISITORS		1967
916	THE JESTERS	Gone	
917	MIKE CLIFFORD	It's My Fate	
918	THE SLOOPY'S	My Gal	
919	GYPSY BOOTS	Season Of The Witch	
920	GLASS FAMILY	Leave Me Alone	
921	ABEL TWO	Don't Try To Crawl Back	
922	THE MENN/SUNDAY	Can't Get Too Much Love	
923		I Cherish Your Precious Love	
924		Hard Way To Go	
925	DAVID KERR	They Just Don't Make 'Em Like Her Anymore	
926	UNFORSCENE	Theme From Thunder Alley	
927	13th POWER	Time After Time (I Keep On Lovin' You)	
928	THE PORTRAITS	The Joke's On Me	
		Step Or Two Behind You	
		Nite Owl	
		Saturday's Son	
		Hands Of Time	
		If You Love Her, Tell Her So	
		Send Her Flowers	
		This Time, Time May Be Wrong	
		Gonna Give You Back Your Diamond Ring	
		Wait Johnny For Me	
		I Feel So Fine	
		We're Havin' A Love-In	
		Teenage Rebellion (Theme)	
		I'll Make It Up To You	
		Mon Giocare Con L'amore	
		Happy Happy Birthday	
		You Cheated	
		Little Noise Maker	
		Summer Nights	
		Happiness Is You	
		Little Toy	
		Captain Hassel	
		I See A Change Is Come	
		Let's Tell The World	
		Million To One	

929	ELECTRIC FLAG	Green And Gold Peter's Trip	
930			
931	MUGWUMP ESTABLISHMENT	Bo Weevil I Can't Keep From Cryin'	
932	JOHNNY CRAWFORD	Angelica Everybody Has Their Day	1968
933	DON EPPERSON	Gonna Have A Good Time	
934	18th CENTURY CONCEPTS	Happy Together Think Drink Theme	
935	THE PORTRAITS	Over The Rainbow Runaround Girl	
936	RAW EDGE	Mediocrity October Country	
937	THE STONE PONEYS	So Fine Everybody Has Their Own Ideas	
938	MAX FROST & THE TROOPERS	Stomper's Ride There Is A Party Going On	
939	MIKE CLIFFORD	Gas Hassle Mary Jane	
940	STORYBOOK	Psych-Out The Bead Of Innocence From Psych-Out	
941	JOHNNY CRAWFORD	Good Guys Finish Last Everyone Should Own A Dream	
942	ROBBI CURTISE	Soul Of A Man When Diana Paints A Picture	
943			
944	CHAD STUART	Good Morning Sunrise Paxton's Song	
945	CHUCK COWAN	Goin' Home Hell's Belles	
946	LES BAXTER	Wheels Chain Fight	

Lps

5901	FREAK OUT USA	Original Soundtrack	
5902	THUNDER ALLEY	Original Soundtrack	1967
5903	TEENAGE REBELLION	Original Soundtrack	
5904			
5905	ASTROLOGY FOR YOUNG LOVERS		
5906	THE PARIS SISTERS	GOLDEN HITS	
5907	ALBERT PECKINGPAW'S REVENGE	Original Soundtrack	
5908			
5909			
5910	GLORY STOMPERS	Original Soundtrack	
5911	MARYJANE	Original Soundtrack	1967
5912			
5913			
5914	THE WILD RACERS	Original Soundtrack	1968
5915			
5916			
5917			
5918			
5919	HELL'S BELLES	Original Soundtrack	1969

MANHATTAN RECORDS DISCOGRAPHY

45s

801	SATANS	Makin' Deals Lines And Squares
802	TONY DEAN	Just For Fun My Group Has Too Many Cavities
803	JIMMIE GRACE	I Almost Believed Him
804		
805	LYDIA MARCELLE	The Girl He Needs Come On And Get It
806	HARVEY & THE NIGHTRIDERS	Wild Angels Ride Tonight Won't You Help Me
807	PEWTER PALS	Childhood Shame, Shame On Jane
808	PAINTED FACES	Anxious Colour Things We See
809	LYDIA MARCELLE	It's Not Like You
810	13th COMMITTEE	You Really Got A Hold On Me Sha La La
811	PAINTED FACES	I Think I'm Going Mad I Lost You In My Mind
812	BELIEVERS	True Love Is Rare A Hurt In My Heart
813		
814	PAINTED FACES	Don't Say She's Gone In The Heat Of The Night
815	MYSTERIES	Please Agree I Find It's True
816		
817	MYSTERIES	I Can't Wait For Love Satisfaction Guaranteed

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Jan & Dean *RIDE THE WILD SURF*/*THE LITTLE OLD LADY FROM PASADENA*

BOOKS

IT'S PARTY TIME - A MUSICAL APPRECIATION OF THE BEACH PARTY FILM GENRE
THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC
THE WILSON PROJECT and BRIAN WILSON TAPE #10
SURFIN' GUITARS - INSTRUMENTAL SURF BANDS OF THE SIXTIES
BEACH, STREET AND STRIP - THE ALBUMS

FANZINES

CALIFORNIA MUSIC/BEACH BOYS AUSTRALIA/SURFERS RULE/PIPELINE

AMERICAN INTERNATIONAL RECORDS

AN INTERVIEW WITH AL SIMMS

[RECORDED BY STEPHEN J McPARLAND, JUNE 18, 1992, LOS ANGELES, CALIFORNIA]

Al Simms was a central figure within the American International Pictures operation. As musical supervisor for most of the company's productions, he often chose the featured music and groups. He was assisted by songwriter Guy Hemric who with his partner Jerry Styner provided much of the music for AIP's *Beach Party* series of films. This was also a role that was continued with the company's motorcycle films of the late sixties/early seventies.

In addition to his duties as musical supervisor, Al Simms also took control of American International Records, a division of the film company that was primarily used to promote their films.

What follows is a look into the shortlived, but interesting AIP record label.

For those wishing more information on AIP's *Beach Party* series and the careers of Guy Hemric, Jerry Styner and Al Simms, then *IT'S PARTY TIME - A Musical Appreciation of The Beach Party Film Genre* is the book for you.

What was the idea behind the formation of American International Records? How did it all begin?

The reason we went with a record company ... actually we didn't go with a record company ... we tried to go with a record label ... was to promote the picture we had out at the time. We thought that because we had a little "in" with some of the djs around the country it would help promote the picture by putting at least one of the theme songs, or one of the songs from the film, on each side of a record.

We never tried to sell any of the records. They were never made to be sold! It was just started off to promote the picture and it was a good thing for guys like Guy Hemric, Jerry Styner, Gary Usher, Roger Christian, etc. These were guys who we had write the songs for us that eventually got played on air. People like Guy Hemric, Jerry Styner and Mike Curb all ended up with very good BMI residuals.

I was never one to try and get my name on the songs like other people did. Most of the records that were pressed were dj copies.

(Looking back) I'm sorry to say that we didn't try to exploit the record company at the time because the songs were very, very popular, particularly the *Beach Pictures*. Frankie and Annette were at the time teenage favourites, especially with the pictures doing so well.

As I look back on it now I was head of the Music Department; I was heading the Personnel Department and I was the assistant to Jim Nicholson. He was the company president. Unfortunately, I had so many other different things to do that I let Guy do some things; the girls do some things, but never with any intention of promoting a record company. If we had, I think we could have made some money.

I could not understand why AIP never released ORIGINAL SOUNDTRACK albums to coincide with each of the *Beach Party* films, particularly when the company had already commissioned the material and paid for the recording sessions?

We had everything. We even owned the music. We didn't have to go to a publisher because I threw it all into our own music publishing company - Dijon Music. We didn't have any problem. The unfortunate thing is that I was too busy with so many other things.

At the time we were growing too. I was running back and forth from New York, Rome, Paris, shooting pictures or picking up foreign films for distribution. It was pressure, because I loved it. Instead of Jim Nicholson having to run all over, I was the guy instead of his partner Sam Arkoff. The only time they ever went is when they were on vacation. They'd have a ball in Cannes at the Festivals. They went all over together.

In the AIP record department, who was employed? Wasn't Jimmie Maddin head of A&R at one point?

We brought Jimmie Maddin in as an A&R guy through somebody else who wanted Jimmie Maddin in there. All of a sudden Sam Arkoff got all excited because Bobby Darin was getting such great publicity and hit the million selling sales with his *Queen Of The Hop*. He said, "How come a guy like Bobby Darin can do this and we can't?" At the time Bobby had gone to my son-in-law who was in New York and heading the Hank Lancaster music department. Bobby Darin had gone in to him with *Splash* and my son-in-law sent him to Mitch Miller and Mitch turned it down. Then when Bobby came up with *Queen Of The Hop*, that's when Arkoff said, "We gotta have a record company." And I said, "What kind of record company are you going to have?" We had no recording artists and by the time of the *Beach Pictures*, Frankie and Annette were already signed to major labels. Annette was with Disney's Buena Vista Records and Frankie was with Chancellor and his manager Bob Marcucci was hard enough to get along with anyway. So at the beginning we didn't have any stars and when we got established with the *Beach Pictures*, our stars were already with other record companies.

That was also the case with Dick Dale.

Dick Dale was great, but he had his own thing going. I tried to get permission to get a record out on Dick, but they (Capitol Records) wouldn't let us. But they put a record out on what Dick did on *BEACH PARTY* (1). I gave them permission to do that because they used our soundtrack versions.

I also gave The Beach Boys their first chance to put a song in one of our pictures and Brian Wilson has never forgotten that. Over the years, they have mentioned in interviews that I gave them their first shot (2).

How long were you with AIP?

Twenty-eight, nearly twenty-nine years.

On some of those early AIP singles, there was the Al Simms Sextet. What can you tell me about that?

For drums we used an oil drum. My son was playing it. We flushed the toilet in one of those records. It was a fun time. If we had nothing to do, then Guy would say, "We have to make a record", so we would go into the studio.

I also got all these boys into the pictures. I got them involved in the union - SAG (Screen Actors Guild) - Roger, Gary, Guy, Jerry, etc. They all had a part in the picture. If the music wasn't going to do any good, then at least they got paid for it AND as actors!

There were some eighty-six kids who I got into these films and out of them a few are still in the business and doing well.

Do you remember if a fellow by the name of Kim Fowley was with AIP's record label?

Tall skinny kid with blond hair. He was in the mail room. Also in the mail room was Jimmy Onnery who became Executive Vice President of Columbia Pictures Post Production. Jimmy was our mail boy. He also used to come and drive for me. Then I put him in the editing room to learn how to edit and from there he went to work with Bill Atterlie in Post Production. And I gave him fifty bucks to get married!

Was there a separate department that you called the Record Department?

No! We made up the "Record Department" so we had some jobs for a couple more people. We had a desk and a secretary. That was it!

See the unfortunate thing was that after the *Beach Pictures* and everything, they wanted to bring in some big shots to run the Music Department. Louis Arkoff brought in somebody and gave him \$1000 a week, but he lasted about four months. He didn't do anything. I had all the songs in the company's publishing firm. There was nothing he could do with it. They were being played. They were already returning money to the company.

Although you had a "Record Department", essentially there was nothing for anybody to do.

Right!

How many copies of each AIP record would have been pressed?

On one picture I think I had over fifteen hundred pressed. I think I shipped a copy to every disc jockey I could think of. I did have an "in" with some of the top guys, so I did get them played. And it wasn't that I had to buy my way in either ... like the other guys were doing. The promotion men were buying plays at the time, but because of my previous contacts in music publishing, etc, I already had a good relationship with them.

What was the numbering sequence in AIP record releases based on?

We just picked a number! There were not records for all the "missing" numbers. They were numbers to make it appear as though you HAD a record company (3). If you sent a disc jockey a #1 and then you sent him a #2 four months later, he's going to say, "What the hell's going on?" If you send him a #1 and then a #20, he says, "Wow. What happened to the others? I never got those, so let me see what this one sounds like." The label originally started with one colour and then changed (4).

I noticed that Dominic Frontiere received some credit on early AIP product. How did he become involved?

We did a thing with Dominic Frontiere (5). He did the music for a picture that we bought from Italy. It was called *THE SIGN OF THE GLADIATOR*. The name of the song was *Xenobia*. Dominic was pretty much well known. He did all the arrangements for a guy who won three Oscars. He was a very, very important guy as far as I was concerned. I found Dominic when I needed an accordionist for The Horace Heights Show after Dick Contino went into the Army. I put Dominic on my boy's show. This was before AIP. So when I had a chance for something that I wanted really good, I got a hold of him and he did it as a favour. He never charged me a dime for it.

American International Records ceased issuing product at the end of the fifties, but re-emerged again towards the end

of the sixties/early seventies. Why the reactivation of the label after such a long hiatus?

We reactivated the record label in order to help the pictures because we remembered what the records used to do for the films previously. It was only a normal thing to try to do, but the unfortunate thing was that we still were NOT a record company! A record company must first of all have stars who are recording artists. Then you have to have the A&R people, somebody in the music department just to handle the record side of the operation. You have to have somebody so that when people came in with a song, you could say, "Hey, this is for Joe ... this is for ..." That's a record company. We still were not equipped for that.

This second incarnation at least appeared to be more like a record label. At last you were beginning to issue soundtracks from your films.

It was still really a promotional thing. Even if we had gotten involved into more of a record company situation, we would not have been able to compete with companies like Columbia and Fox and all those. I knew those fellows and they had it all set up. I couldn't afford to hire someone for \$500 a week just to start getting artists in; to be an A&R man and start getting the music in. We didn't have the studio facilities.

We were being so successful with our pictures. After all, that's what we were ... a film company. That's what we exploited! We were distributing twelve to sixteen pictures a year. In some months we would have two or three pictures; not only the ones we were making, but ones we were picking up for distribution. We were picking them up in Italy and then bringing them in, throwing out the music and recording a new score. We got two or three commendations from the Federation of the Musicians Union because we hired American musicians to do the music for these Italian pictures. At the same time we got into a couple of hassles with the Italian publishers who owned the music that was originally in the pictures. They wanted their music used here because of the residuals, but in our contracts we told the film companies involved that we would probably redo the music and if we did, we'd have to take their music out. We'd do brand new scores. I had Les Baxter doing a lot of scores.

How did you meet Les Baxter?

Les was doing a lot of the scores for us. I sent him to England once to do something with the London Philharmonic Orchestra for one of our pictures. I think it was for the one that Vincent Minnelli did for us with Ingrid Bergman. We never did a record for it.

I'd known Les Baxter for a long time; way before I joined AIP. When we'd get a picture in, I'd call Les and say, "I've got another picture for you." Then when we'd go into the studio, of course I was there. When we did the score I was there personally for every cue.

What was your role in the studio?

I supervised. If I didn't like the sound that was coming out, or if we were running too long, I'd make adjustments. Les was in there directing while I was sitting (in the booth) at the dials. I had a sound engineer there, so I (essentially) was the producer on all of our scores. Plus the fact that when we actually went to put the music in the picture, in the post production stuff, I was in the studio to make sure that it all fitted in; that the cues fitted where we set them ... over or under the dialogue and various other things such as a door shutting. We had to make sure that the door shutting was not too loud for the music.

I was present at the beginning of the film and until it was ready to go to the distributors. When the film was finished and we were making prints, then that was somebody else's job. Who decided what musical acts would appear in each film, or what songs would be used?

Somebody would say, "Hey, there's a good group playing down at", so we'd go and listen and if we could use them sometimes, we'd put them in.

For example Dick Dale. Nobody knew who Dick Dale was. Somebody heard him and told me about him and so I said, "Okay, let's go hear him".

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BIOGRAPHICAL NOTES

- (1) The single in question was written (with Roger Christian), produced and arranged by Gary Usher. Usher and his "troops" contributed the vocal and instrumental backing.
Surfin' And A-Swingin' (45-50043) CAPITOL 5010
Secret Surfin' Spot (45-50044) JULY 1963
- (2) The songs in question were for the film *MUSCLE BEACH PARTY*:
Muscle Beach Party performed by DICK DALE
Surfer's Holiday performed by ANNETTE, FRANKIE AVALON and DICK DALE
Muscle Bustle performed by DICK DALE and DONNA LOREN
My First Love performed by DICK DALE
Runnin' Wild performed by FRANKIE AVALON
Surfin' Woodie performed by THE CAST (acappella) led by DICK DALE
All were written by Gary Usher-Brian Wilson-Roger Christian and were produced and arranged by Usher and Wilson. Usher and his "troops" contributed the vocal (with Wilson) and instrumental backing.
- (3) The first incarnation of American International Records produced a handful of 45s that in the majority were sequentially numbered. However, the second generation, renamed AIR, produced so-called "missing" numbers because the label fell under the wing of the Mike Curb headed Transcontinental Enterprises, a conglomerate that also incorporated a number of other record labels that all used the same numbering system. These labels were all manufactured by Forward Records. As a result, the "missing" numbers were releases by the other labels under the Transcon banner.
- (4) Fifties releases were light and/or dark pink labels with black logo and lettering. Seventies labels were:
a) Red/white/black with AI logo, and
b) Yellow/multi coloured with AIR logo
- (5) Frontiere was also responsible for the music to *ON ANY SUNDAY*, Bruce "ENDLESS SUMMER" Brown's follow-up to his highly acclaimed and successful surfing epic. Music from the film was issued as a longplayer by Bell Records (BELL 1206). Although predominantly instrumental in nature, there were a couple of vocal interludes provided by a chorus comprised of Sara Jane Kane, Sally Stevens (who also wrote the lyrics for the title tune *On Any Sunday*), Jackie "Wonderful Summer" Ward, John Bahler, Gene Moreford and Ron Hicklin. Ward, Bahler, Moreford and Hicklin were vocal contributors to a variety of surf and hot-rod recordings.

More information on American International Pictures and their recording activities can be found in the book

IT'S PARTY TIME - A Musical Appreciation Of The Beach Party Film Genre.

AMERICAN INTERNATIONAL RECORDS DISCOGRAPHY

THE FIFTIES

45s	TONY CASANOVA	<i>Diary Of A Highschool Bride</i>	APRIL
	TONY CASANOVA	<i>When I Say Bye Bye</i>	1959
[No catalogue number listed; only matrix A-45-532 and A-45-533 respectively]			
540	LINDA LEIGH AND THE TREASURE TONES	<i>My Guy</i>	JULY
	LINDA LEIGH	<i>I Promise You</i>	1959
541	BILL LEE	<i>Xenobia</i>	AUGUST
	AL SIMMS SEXTET	<i>(Jungle) Slave Dance</i>	1959
542	JIMMY MADDIN	<i>Don't Stop Now</i>	SEPTEMBER
	JIMMY MADDIN	<i>Tongue Tied</i>	1959
543	LINDA LEIGH AND THE TREASURE TONES	<i>The Plan</i>	SEPTEMBER
	LINDA LEIGH	<i>Beri-Beri</i>	1959
544			
545	JUDY HARRIETT WITH HALL DANIELS ORCHESTRA	<i>The Music Of Love</i>	SEPTEMBER
	JUDY HARRIETT WITH HALL DANIELS ORCHESTRA	<i>Goliath (Big Man)</i>	1959

546 LINDA LEIGH
LINDA LEIGH

The Scent
Foolish Dreams

JANUARY
1960

THE SEVENTIES

45s			
153	DON RANDI	<i>Rembrandt</i>	1970
	DON RANDI	<i>Vacation ...</i>	
163	JUDD HAMILTON	<i>Sunshine Man</i>	
	JUDD HAMILTON	<i>Baltimore</i>	
Lps			
1031	BLOODY MAMA	Original Soundtrack	1970
1036	3 IN THE CELLAR	Original Soundtrack	1970
1037	ANGEL UNCHAINED	Original Soundtrack	1970
1040	THE ABOMINABLE DR PHIBES	Original Soundtrack	1970
1041	BUNNY O'HARE	Original Soundtrack	1971

NOTES

In addition to their output of 45s and Lps containing music from their various films, American International also issued "radio spot" 45s for all their films, particularly their *Beach Party* series. These contained excerpts of songs and often interviews with a number of the stars. They were sent to radio stations and used to promote upcoming screenings of the films. The catalogue numbers of these discs were usually the year followed by the picture number/single number; eg 6504 - 1965, 4th film release.

THE HONDELLS

FACT OR FICTION?

THIRD GEAR ... IT'S NOT ALL RIGHT

STEPHEN J McPARLAND

Ever since the release of *Little Honda* in late 1964, the group known as The Hondells has been surrounded in mystery. Did they actually exist or were they simply a studio creation? The answer to these two questions is YES!

I will not endeavour to go into the FULL story here, as it will be featured in no less than three upcoming books by myself:

THE CALIFORNIA SOUND - AN INSIDER'S STORY

[The Musical Biography Of Gary Lee Usher] and

SOUND WAVES AND TRACTION - THE SURF AND HOT-ROD MUSIC STUDIO GROUP STORY.

CYCLE CINEMA AND SICKLE SOUNDS

[A musical appreciation of the *Biker* film genre and associated motorcycle music]

However, what I will do is to ONCE AND FOR ALL set the record straight as to who was actually a group member. What has spurred me into action is the recently released longplayer from Star Club Records of Sweden titled *THE HONDELLS, THIRD GEAR - THE SINGLES COLLECTION* (STAR CLUB 33-8046).

As a concept, this package is without fault. The sound quality is superb and the package design quite appealing. However, the accompanying liner notes contain a number of inaccuracies and as a result only add further confusion to an already existing maze of wrong guesses and assumptions.

Therefore, what I will do here is to correct (to the best of my ability) any mistakes within the package. These corrections are based on interviews I have conducted with Gary Usher, Chuck Girard, Davie Allan, Paul Johnson, Dick Burns, Randy Thomas, Wayne Edwards, Jerry LeMire, Dennis McCarthy, Al Ferguson, Mike Hufford, Richie Podolor, Bill Cooper, Ron Hicklin, Stan Farber, Bob Zwim and Hal Blaine.

As for the group members of The Hondells, it should also be pointed out that DAVID HAGER (aka DAVID HAGLEN) and TERRY SOTO (aka TERRY SOTER, aka TERRY DAVIES, aka TERRY DAVIS) were NEVER members of The Hondells. They were simply friends who were used on the cover of the group's first longplayer *GO LITTLE HONDA* to present the image that the group (at that stage) was already a real group. In fact, The Hondells became a group AFTER the longplayer's release. This was a direct result of the success of the single and demands for a live performing unit to appear on television, etc. To reiterate, HAGER (aka HAGLEN) and SOTO (aka SOTER, aka DAVIS, aka DAVIES) were NEVER members of The Hondells!

As for the real members of The Hondells, here then is:

THE HONDELLS FAMILY TREE

BOBBY FRY AND TROUPE

included

Bobby Fry, Bill Van Buren, Dick Burns, Frank Fayad, Gary Usher

THE INDIGOS

included

Bobby Fry, Bill Van Buren, Dick Burns, Frank Fayad, Wayne Edwards, Les Weiser,
Dennis McCarthy, Dick Broder, Randy Thomas, Gary Usher

FOUR SPEEDS/SUNSETS

included

Dick Burns, Wayne Edwards, Les Weiser, Dennis McCarthy, Randy Thomas,
Al Ferguson, Gary Usher, Dick Broder

THE touring HONDELLS #1

included

Dick Burns, Wayne Edwards, Randy Thomas, Mike Hufford

THE touring HONDELLS #2

included

Dick Burns, Wayne Edwards, Randy Thomas, Andy Andrews

THE touring HONDELLS #3

included

Dick Burns, Wayne Edwards, Randy Thomas, Jerry LeMire

THE touring HONDELLS #4

included

Dick Burns, Wayne Edwards, Randy Thomas, Jim West (aka Jim Weiser)

THE touring HONDELLS #5

included

Dick Burns, Wayne Edwards, Randy Thomas, Al Ferguson

THE touring HONDELLS #6

included

Dick Burns, Wayne Edwards, Al Ferguson, Dennis McCarthy

THE HONDELLS - THIRD GEAR - THE SINGLES COLLECTION

Track rundown:

Little Honda (Brian Wilson)

[VOCAL DIRECTED BY NICK VENET. PRODUCED BY BEN-VEN PRODUCTIONS. ARRANGED BY GARY USHER]
[MERCURY RECORDS 72324, SEPTEMBER 1964][MASTER # YW1-32937]

The song that started it all. Written by Brian Wilson (and recorded by The Beach Boys) for Paramount Pictures' motion picture *GIRLS ON THE BEACH*. Gary Usher had secured the job of supplying the film with a score and so this is how and when he first heard the tune. He questioned Brian about any further use of the song and Brian informed him that he had none. Therefore Usher asked could he record the song himself. Brian agreed and the end result was the Mercury Records release under The Hondells name. Usher created the name "The Hondells" because of the Honda tie-in and the reasonably common use of -ells as the ending for a group name.

Those responsible for the recording session that produced The Hondells' *Little Honda* were Chuck Girard (lead vocal) and the combination of Dick Burns, Glen Campbell, Joe Kelly and Usher sang the backgrounds. Burns, Campbell, Hal Blaine, Richie Podolor and Bill Cooper cut the rhythm tracks.

Usher CONCEIVED, PRODUCED, DIRECTED and ARRANGED every aspect of *Little Honda* and the subsequent two longplayers released under the Hondells' moniker (including the follow-up single), but did not receive such recognition on either the longplayers jackets or record labels. This was a direct consequence of "behind the scenes tampering" by Nick Venet. Usher recalled, "Once the product left my hands, I had no further control over it because I was not in a position to monitor what was going on".

Hot Rod High (Gary Usher-Roger Christian)

[VOCAL DIRECTED BY NICK VENET. PRODUCED BY BEN-VEN PRODUCTIONS. ARRANGED BY GARY USHER]
[MERCURY RECORDS 72324, SEPTEMBER 1964][MASTER # YW1-32938]

Same personnel as *Little Honda*. Also recorded by Usher with The Super Stocks, The Knights and The Surfaris. Later rerecorded by Usher as *The Restless Rookie* for the slot-car racing music longplayer *THE GO SOUNDS OF THE SLOTS* by The Revells. Girard also sang lead on *The Restless Rookie*.

My Buddy Seat (Brian Wilson-Gary Usher)

[PRODUCED BY BEN-VEN PRODUCTIONS. DIRECTED BY NICK VENET]
[MERCURY RECORDS 72366, NOVEMBER 1964][MASTER # YW1-34287]

Recorded at United Recorders. Chuck Girard on lead vocals, assisted by Usher, Dick Burns, Joe Kelly, Bruce Johnston, Terry Melcher and Brian Wilson. Wilson sang the high falsetto which was subsequently mixed down to avoid any trouble with Capitol Records and/or Murry Wilson.

You're Gonna Ride With Me (Gary Usher-Roger Christian)

[PRODUCED BY BEN-VEN PRODUCTIONS. DIRECTED BY NICK VENET. ARRANGED BY GARY USHER]
[MERCURY RECORDS 72366, NOVEMBER 1964][MASTER # YW1-34288]

Same personnel as *Little Honda*.

Little Sidewalk Surfer Girl (Mike Curb-Harley Hatcher)

[DIRECTED BY MIKE CURB. A NICK VENET PRODUCTION]
[MERCURY RECORDS 72405, FEBRUARY 1965][MASTER # YW1-34383]

At this point, Mike Curb and Nick Venet took over The Hondells recording career and essentially took possession of "The Hondells" name, much to the actual group's chagrin. Gary Usher had joined Decca Records (West Coast) as a producer, taking the vocal talents of Chuck Girard with him. According to group member Randy Thomas, he sang the lead vocal. However, the end result does not sound like Thomas. It is possible that session singer Ron Hicklin dualed the lead either with Thomas or added his vocal after Thomas had left. It is also conceivable that the lead is Hicklin by himself.

The rhythm tracks for this tune were all recorded by studio musicians while The Hondells were on the road and so the vocals may well have been completed using Hicklin, Stan Farber, Al Capps and Bob Zwirn without any involvement from The Hondells themselves. More investigation is warranted.

Come On (Pack It On) (Mike Curb-Harley Hatcher)

[DIRECTED BY MIKE CURB. A NICK VENET PRODUCTION]
[MERCURY RECORDS 72405, FEBRUARY 1965][MASTER # YW1-34390]

Lead vocal by Hondell Dick Burns. Musicians as per *Little Sidewalk Surfer Girl*.

Sea Of Love (George Khoury-Phil Baptiste)

[ARRANGED AND PRODUCED BY MIKE CURB AND NICK VENET]
[MERCURY RECORDS 72443, MAY 1965][MASTER # YW1-31794]

Nothing at all to do with The Hondells! Curb masters recorded while The Hondells were on the road touring.

Do As I Say (Mike Curb)

[ARRANGED AND PRODUCED BY MIKE CURB AND NICK VENET]
[MERCURY RECORDS 72443, MAY 1965][MASTER # YW1-31795]

Same as *Do As I Say*.

Honda Bike (Gary Usher-Buzz Cason)

[ARRANGED AND PRODUCED BY GARY USHER]
[DECCA RECORDS 31777, APRIL 1965][MASTER # L 13,596]

Essentially the same personnel as *Little Honda*, excluding Dick Burns. One of many Usher "group creations" recorded while he was a producer for Decca Records (West Coast). Issued under the "group" name of THE DEVONS.

Freefall (Richie Podolor)

[ARRANGED AND PRODUCED BY GARY USHER]
[DECCA RECORDS 31777, APRIL 1965][MASTER # L 13,636]

Out of place inclusion on a Hondells' collection. The flipside of The Devons' *Honda Bike*. Lead guitar by Richie Podolor.

Sea Cruise (Huey "Piano" Smith-Ray Vincent)

[ARRANGED BY MIKE CURB. PRODUCED BY MIKE CURB]
[MERCURY RECORDS 72479, AUGUST 1965][MASTER # YW1-35848]

Lead vocal by Hondell Randy Thomas. Curb session players responsible for the various rhythm tracks.

You Meet The Nicest People On A Honda (Mike Curb)

[ARRANGED BY MIKE CURB. PRODUCED BY MIKE CURB]
[MERCURY RECORDS 72479, AUGUST 1965][MASTER # YW1-35849]

Nothing at all to do with The Hondells! Curb master recorded while The Hondells were on the road touring. Initially a commercial for Honda. Also recorded by Curb as *Iddy Biddy Buddy Rider* as part of his *GO GO WITH THE BUDDIES* longplayer for Mercury Records' budget label Wing.

Follow Your Heart (Mike Curb)

[PRODUCER: MIKE CURB]
[MERCURY RECORDS 72523, JANUARY 1966][MASTER # YW1-35915]

Lead vocal by Hondell Randy Thomas. Curb session players responsible for the various rhythm tracks.

Endless Sleep (Jody Reynolds-D. Vance)

[PRODUCER: MIKE CURB]
[MERCURY RECORDS 72523, JANUARY 1966][MASTER # YW1-35916]

Lead vocal by Hondell Randy Thomas. Curb session players responsible for the various rhythm tracks.

Younger Girl (John Sebastian)

[PRODUCED BY G.P.I.V PRODUCTIONS. ARRANGED BY GARY USHER]
[MERCURY RECORDS 72563, APRIL 1966][MASTER # YW1-35958]

This single signalled the return of Gary Usher to The Hondells recording career and also the group's return to recording star status. Although beaten out nationally by The Critters' version of this a Lovin' Spoonful original, The Hondells achieved international and West Coast success.

Initially Usher had hoped to cut the song with Decca Records recording artist Ricky Nelson, but Nelson's lukewarm reception of the song provoked Usher to offer it instead to his old friends The Hondells. Recorded at Western Recorders, Studio Three, Usher's recording of *Younger Girl* featured Randy Thomas on lead vocals and the combination of Thomas, Glen Campbell, Dick Burns, and Usher on background vocals. The rhythm tracks were cut using The Hondells - Dick Burns, Randy Thomas, Wayne Edwards and Al Ferguson - and Glen Campbell.

As was the situation with the early Usher-produced Hondells recordings, Usher was not given full production credit on the record label, this time because of his position as a producer with Decca Records.

All American Girl (Dick Burns-Gary Usher)

[PRODUCED BY G.P.I.V PRODUCTIONS. ARRANGED BY GARY USHER]
[MERCURY RECORDS 72563, APRIL 1966][MASTER # YW1-35959]

Lead vocal by Chuck Girard. According to Usher, this was an unused master he had cut earlier. It was used simply to supply a B-side and to give his friend Dick Burns some songwriting royalty.

There then is an abridged version of The Hondells Story, at least as far as it concerns the recently released longplayer *THE HONDELLS, THIRD GEAR - THE SINGLES COLLECTION*. As mentioned in the closing paragraph of the liner notes to that issue, The Hondells released six more singles before their final demise in 1970. These included two more on Mercury (same personnel responsible for *Younger Girl*), two on Columbia (essentially Dick Burns, Randy Thomas and Usher) and two on Amos Records (Dick Burns and Randy Thomas).

For those interested in acquiring a copy of *THE HONDELLS, THIRD GEAR - THE SINGLES COLLECTION*, contact:

STAR CLUB RECORDS, BOX 74, 330 21, REFELE, SWEDEN

BIG, BETTER, BOSS!

PART 1

RUDIGER NEHLS

[ADDITIONAL INFORMATION AND DISCOGRAPHY SUPPLIED BY STEPHEN J McPARLAND]

Many articles have been written and published in this and other magazines about "surf", "hot-rod" and "California" music recording artists. Analyses have been made on specific subjects and in general (my favourite still is Paul Johnson's *SURF MUSIC - "What Do You Mean, Surf Music?"*, published in CM66), but as much as I have been informed, there has been no story that details the mentioning of groups, singers or musicians in the lyrics and/or titles of such recordings. So for what I feel is the first time, such an investigation is presented here.

The following songs came to mind when the idea of writing such an article first came to me. At the time I was sitting on a beach in Northern Germany. It was the Easter weekend of 1992. Of course there are more such songs and I will write about them in the future.

Of great interest for me was the fact that the competition and the "putting down" aspect as far as other groups and individuals was concerned was not as prevalent as I thought. This was a real surprise, particularly when the first song that came to mind that mentioned other groups in the lyrics was Gary Paxton's *The Scavenger*. In it, the "Hollywood Argyle" sings, "I'll shut down The Beach Boys in their 409". Interestingly, this line was changed to "I'll shut down the hodads in their 409" when Dick Dale covered the song for Capitol Records in September 1963. Perhaps Capitol did not like the idea of their "golden haired boys" being beaten, even if it was by another artist on their roster.

The Wilson brothers themselves were also not innocent bystanders. At the end of *Surfer's Rule* (from their *SURFER*

GIRL longplayer), they warn the East Coast's Four Seasons - "Four Seasons you better believe it, Surfers Rule!"

Those of you who had the chance to watch the video *DICK DALE LIVE AT LAGUNA BEACH* will remember Dick telling us in a kidding way how the young Beach Boys and an equally pubescent Jimi Hendrix would come to his shows during the early sixties and be astounded by the way he played his guitar. As we all know, Dick is left handed and plays a right handed Fender guitar upside down! In fact, if you listen to *Surfin'* (a re-recording - with new lyrics - of the Leiber and Stoller song *Searchin'* by The Coasters) off Dick's *SUMMER SURF* longplayer, Dick wails, "The Beach Boys and Jan & Dean got nothin't'hide on me, 'cause I'm Dick Dale and you know I wail when I take my board to the sea. Well you talk all about those surf'n' cats, you tell me they're so neat. Just make it down to the shore one time and dig my beat."

A similar form of biographical content can also be found in The Fantastic Baggy's *Surfin's Back Again* (from their *TELL 'EM I'M SURFIN'* longplayer) when the Sloan-Barri duo croon, "I heard Jan & Dean singing *Surf City* ... I hear The Beach Boys play *Surfin' USA* ...". Similarly, the East Coast's Rockaways (and also The Dantes) like to listen to "favourites like Jan & Dean", at least that is what they state in their renditions of the Marty Sanders-Howie Kane tune *Top Down Time*. From a more historical perspective, The Rip Chords set the record straight when in *Hot Rod USA*, lead vocalist Terry Melcher wails, "It all started back in '63 with Jan & Dean, The Beach Boys and me."

Although starting out much earlier than 1963, Arizona based guitarist Al Casey (1) hit the big time in 1963 with the Lee Hazelwood produced *Surfin' Hootenanny*. An instrumental with a vocal chorus by the K-C-Ettes, the tune combined two then current musical crazes, surfing and hootenanny music, but stated "And the guitar player you're gonna meet, Oh-h, come on. They'll be playin' that surf'n' beat, Oh-h, come on. Dick Dale, The Ventures, Duane Eddy!"

Also mentioning Dick "King Of The Surf Guitar" Dale were the liner notes for *THE SURF FAMILY* longplayer on Dub-Tone Records. The tune *King Of The Stomp* by The Hollywood Surfers (2) is dedicated to Dick. In fact, the "King" himself was not averse to self praise. On at least two occasions he makes mention of his own name. In *King Of The Surf Guitar* the Deltonettes inform us that "From Balboa To Anaheim, San Bernardino to Riverside, all the kids in old LA love to hear Dick Dale play" and in *Dick Dale Stomp* the man himself has no hesitation in stating that "the Watusi is the wrong dance, c'mon and shake and stomp to the Dick Dale dance." Both tunes were included on the Dale longplayer for Capitol Records *KING OF THE SURF GUITAR*.

A further mention of Dick Dale can also be found in The Flagmen's Limelight Records single *Drag Strip USA*. This time he is in good company, dragging with The Beach Boys and Jan & Dean - "Went against The Beach Boys in their 409. Jan & Dean were doing fine. There was Dick Dale in the little deuce coupe."

The proliferation of recorded references to Dick Dale, largely a Southern California only phenomenon, certainly is proof of the impact he had on his contemporaries. He may not have had numerous national hits, but his association with surf music was nonetheless recognised. After all, he did help formulate the sound.

On the other hand, Jan & Dean and The Beach Boys were much more successful on a national scale and so their inclusion within the lyrics of surf and hot-rod related songs was much more understandable and obvious to a larger majority. Although The Beach Boys failed to acknowledge their West Los Angeles buddies, Jan & Dean did give Brian's boys an accolade when in their (*Here They Come*) *From All Over The World* (the theme from the *TAMI SHOW*) the duo pointed out "Here the come from all over the world, The Beach Boys singin' now *I Get Around*."

However, somewhat more cryptic was the use of Christian names only in song lyrics. For example, in *Surf Impersonations* (from their *TELL 'EM I'M SURFIN'* longplayer) The Fantastic Baggy's waxed lyrical about "Brian" (Wilson), "Jan" (Berry), "Terry" (Melcher) and "Bruce" (Johnston). This was repeated by Pat, Donna and Patty (aka The Surf Bunnies) in that trio's heart rending paean of teen adulation *Our Surfer Boys*. In this Goliath Records single, "Jan, Dean, Brian and Jimmy" are mentioned, but who is "Jimmy"!!

Also in need of clarification are a few of the owners of the Christian names found in The Honeys' *The One You Can't Have*. Some are obvious, but others? In the September 1963 recording, lead vocalist Ginger Blake explains, "Terry treats me nice now wherever we go and Brian's always nice to me. Bob is such a doll when he looks in my eyes and Larry keeps me company. Gary wants to buy me a diamond ring and Johnny says for me he'd do anything, but the one you can't have is the one you want the most." When questioned on the subject some years ago, Ginger discounted the theory that the "Gary" in

question was in fact Gary Usher. Instead, it was Gary Leeds (aka Gary Walker of The Walker Brothers). Now, the "Brian" is obviously the single's producer Brian Wilson and "Larry" is sound engineer Larry Levine, but is the "Terry", Terry Melcher and the "Bob", Bob Norberg? Time will tell.

Also from perhaps a more egotistical point of view Ginger, Marilyn and Diane deliver the statement "The Honeys are telling you, get your feet off the ground", from their banned single *Pray For Surf*. Sung by Marilyn Rovell, the tune was deemed blasphemous and as a consequence, barred from many a play list. Nonetheless, the girls managed once again to get their moniker into a lyric. The first time was in *Shoot The Curl*, their debut single for Capitol. On that occasion the word "Honeys" was incorporated in a number of verses; a rather more ingenious ploy considering its dual meaning. Besides being the trio's name, the word was apparently "surfing slang" for girl surfers or girlfriends of surfers (hence the adoption of the name by the trio in the first place). However, according to Paul Johnson, the author of the previously mentioned *WHAT DO YOU MEAN, SURF MUSIC* article, "Honeys" was an expression not used by the real surfers of the time; at least not as far as he was aware.

Equally as mystifying as some of the Christian names in The Honeys' *The One You Can't Have* is The Beach Boys' roll call in *Chug-A-Lug*, a song from their first longplayer *SURFIN' SAFARI*. Written by Gary Usher and Brian Wilson, the song as sung by Mike Love begins with "Gary likes the girl's tight black pants. Larry knows he doesn't stand a chance. Carl says 'Hurry up and order quick'. Dave gets out to chase that chick. Dennis wonders what's under the hood. A big chrome tach and it sounds real good" and later intones "Brian's still glued to the radio. Louie's looking out the rear window." This time the "Gary" in question is Gary Usher and obviously the "Brian" is Brian Wilson; the "Carl", Carl Wilson; the "Dennis", Dennis Wilson and the "Dave" is the group's rhythm guitarist Dave Marks. As for "Louie", he was a friend of Dennis and the owner of the car in which Dennis was "living" after Murry banished him from the Wilson household. A short time later Dennis moved in with Gary Usher. "Larry" could once again be sound engineer Larry Levine.

On a more seasonal note and certainly less confusing is The Surf Boys' (one of a number of different groups using the same name) Christmas ditty *I Told Santa Claus I Want You*. In this, a late 1966 offering, the unidentified male vocalist confesses "The Beach Boys want five shiny cars. The Beatles want some new guitars and a set of drums for Ringo too. Jan would like a new surfboard. Dean would like a souped-up Ford, but me ... I want you." The song is also interesting as it includes both The Beach Boys AND The Beatles, one of the few songs from the period to do so.

In addition to these vocal tunes mentioned, a number of instrumental releases also took (or were given) their names from groups and individuals involved in the surf and hot-rod music genres, particularly in reference to the Stomp dance craze.

THE BEACH BOYS - *Beach Boy Stomp*
THE BONNAVILLES - *Bonnnavilles Stomp*
THE DARTELLS - *Dartell Stomp*
THE MOONGOONERS - *Moongoon Stomp*
THE MUSTANGS - *Mustang Stomp*
THE MUSTANGS - *Dartell Stomp*
THE PIERMEN - *Piermen Stomp*
THE PYRAMIDS - *Pyramid Stomp*

THE SURFARIS - *Surfaris Stomp*
 THE WEDGES - *The Wedges Stomp*
 Like the Stomp tunes, a number of others were also titled after the group or group members who performed them:
 THE BEACH BOYS - *Carl's Big Chance*
 THE BEACH BOYS - *Denny's Drums*
 JERRY COLE - *Jerry's Jump*
 CHALLENGERS - *Delvy's Sidewalk Capers*
 THE DUALS - *Henry's Blues*
 MR GASSER & THE WEIRDOS - *Mr Gasser*
 THE MOONGOONERS - *Moongoon Twist*
 Less egotistical were songs dedicated to other artists:
 THE CHALLENGERS - *Ventures' Medley*
 ROD & THE COBRAS - *Beach Boy Stomp*
 THE STOMPERS - *Saraceno Stomp*
 So there you have it, the first instalment of what hopefully will be a continuing feature.



BIOGRAPHICAL NOTES

(1) AL CASEY

It was rather ironic that in addition to mentioning Dick Dale's name in *Surfin' Hootenanny*, Casey also cites Duane Eddy, another of producer Lee Hazelwood's "discoveries" and a former member (circa 1957) of Casey's Arizona based group The Arizona Hayriders. In fact, it was Casey and his group who backed Eddy on *Moovin' N' Groovin'*, the first national hit for Eddy. It was also Casey who was heard as lead guitarist on Eddy's *Ramrod* hit. Casey later joined Duane Eddy's group The Rebels.

In early 1959 Casey, as a member of the group The Storms (with Jody Reynolds, Billie Ray, Noel Stutte, Ray Martinez and Plas Johnson), released the single *Tarantula* b/w *Thunder* on the Hollywood based Sundown record label. Lead guitarist was Jody Reynolds. The previous year Reynolds had achieved a Top 10 hit with the vocal recording *Endless Sleep* for Demon Records.

Two years later, Reynolds and his group re-recorded *Tarantula* b/w *Thunder* for the Indigo label, this time with Casey as lead guitarist.

Casey again recorded *Thunder* (written by Casey-Reynolds) for inclusion on his *SURFIN' HOOTENANNY* longplayer. Retitled *Thunder Beach*, it was also joined by a re-recording of *Ramrod*.

Two months after the appearance of Casey's *Surfin' Hootenanny* release, Duane Eddy issued the Lee Hazelwood written and produced single *Your Baby's Gone Surfin'*.

(2) THE HOLLYWOOD SURFERS

A studio creation of producer John Gardell. The longplayer was recorded in three hours. The label name of Dub-Tone was suggested by Dick Dale himself. Its similarity to Dale's own Deltone label is obvious. Dale's connection with the package was the fact that two recordings of his, the 1960 vocals *The Fairest Of Them All* and *We'll Never Hear The End Of It*, were also included ON THE LONGPLAYER.

DISCOGRAPHY THE VOCALS

GARY PAXTON			
<i>The Scavenger</i>	(Nuckles-Paxton)	GP-44191	GARPAX 44177
<i>How To Be A Fool</i>	(Stryker)	GP-44184	MAY 1963
- (<i>In Six Easy Lessons</i>)			
[PRODUCED BY GARPAX MUSIC, INC.]			
DICK DALE			
<i>The Scavenger</i>	(Nuckles-Paxton)	45-50442	CAPITOL 5048
<i>Wild Ideas</i>	(Willis)	45-50222	SEPTEMBER 1963
[A JIM ECONOMIDES-JIM MONSOUR PRODUCTION]			
DICK DALE (LPs)			
<i>KING OF THE SURF GUITAR</i>		CAPITOL T/ST 1930	JUNE 1963
<i>CHECKERED FLAG</i>		CAPITOL T/ST 2002	NOVEMBER 1963
<i>SUMMER SURF</i>		CAPITOL T/ST 2111	JULY 1964
BEACH BOYS (LPs)			
<i>SURFIN' SAFARI</i>		CAPITOL T 1808	OCTOBER 1962
<i>SURFER GIRL</i>		CAPITOL T/S 1981	SEPTEMBER 1963
<i>FANTASTIC BAGGYS (LP)</i>			
<i>TELL 'EM I'M SURFIN'</i>		IMPERIAL 9270/12270	SEPTEMBER 1964

<i>Top Down Time</i>	(Sanders-Kane)	RR 838	ROTATE 5008
<i>How Many Times</i>		RR 839	
[PRODUCED BY JOE ROCK]			
THE ROCKAWAYS			
<i>Top Down Time</i>	(Sanders-Kane)	L/S 1020	RED BIRD 10-005
<i>Don't Cry</i>	(Kane-Sanders-Steinberg)	L/S 1021	JUNE 1964
- (<i>Tomorrow's Tears Tonight</i>)			
[ARRANGED BY ARTIE BUTLER. A KAMA-SUTRA PRODUCTION]			
THE RIP CHORDS			
<i>Hot Rod USA</i>	(Darin-Melcher)	RZSP-71673	COLUMBIA 43035
<i>Three Window Coupe</i>	(Berry-Christian)	RZSP-71670	APRIL 1964
[PRODUCED BY TERRY MELCHER]			
THE RIP CHORDS (LP)			
<i>THREE WINDOW COUPE</i>		COLUMBIA CL 2216/CS 9016	JULY 1964
AL CASEY WITH THE K-C-ETTES			
<i>Surfin' Hootenanny</i>	(Hazelwood)	51863	STACY 962
<i>Easy Pickin'</i>	(Casey)	51865	JUNE 1963
[PRODUCED FOR STACEY RECORDS BY AL CASEY]			
AL CASEY (LP)			
<i>SURFIN' HOOTENANNY</i>		STACY 100	SEPTEMBER 1963
THE HOLLYWOOD SURFERS (LP)			
<i>THE SURF FAMILY</i>		DUB-TONE 1246	1963
THE FLAGMEN			
<i>Drag Strip USA</i>	(Mihelich-Hugo-Mitchell)	YW1-31377	LIMELIGHT 3014
<i>Mary</i>	(Mihelich-Lamont)		JANUARY 1964
[AN E & D PRODUCTION. ARRANGED BY EDDIE MASCARI]			
THE SURF BUNNIES			
<i>Our Surfer Boys</i>	(Richards)	GO-107	GOLIATH 1352
<i>Surf Bunny Beach</i>	(Richards-Butala-Todd)	GO-106	JULY 1963
[PRODUCED BY BOB TODD-TONY BUTALA]			
<i>Our Surfer Boys</i>	(Richards)	MB-18310	DOT 16523
<i>Surf Bunny Beach</i>	(Richards-Butala-Todd)	MB-18311	AUGUST 1963
[PRODUCED BY BOB TODD-TONY BUTALA]			
THE HONEYS			
<i>Shoot The Curl</i>	(Glantz-Rovell)	45-39313	CAPITOL 4952
<i>Surfin' Down The Swanee River</i>	(Wilson)	45-39314	APRIL 1963
[PRODUCED BY BRIAN WILSON AND NICK VENET]			
<i>Pray For Surf</i>	(Glantz-Rovell)	45-50200	CAPITOL 5034
<i>(Oly Oxen Free Free Free)</i>	(Wilson)	45-50201	SEPTEMBER 1963
<i>Hide Go Seek</i>			
[PRODUCED BY BRIAN WILSON AND NICK VENET]			
<i>The One You Can't Have</i>	(Wilson)	45-50832	CAPITOL 5093
<i>From Jimmy With Tears</i>	(Kaye-Glover)	45-39824	DECEMBER 1963
[The One You Can't Have PRODUCED BY BRIAN WILSON]			
[From Jimmy With Tears PRODUCED BY BRIAN WILSON AND NICK VENET]			
THE SURF BOYS			
<i>I Told Santa Claus I Want You</i>	(Moore)	60861	SCEPTER 12180
<i>Stuck In The Chimney</i>	(Travers)	60862	DECEMBER 1966
[ARRANGED & PRODUCED BY PHIL MUSIC FOR POPPY PRODUCTIONS]			

THE INSTRUMENTALS

THE BEACH BOYS

<i>Beach Boy Stomp</i>	(1)		
<i>Carl's Big Chance</i>	<i>ALL SUMMER LONG</i>	CAPITOL T/ST 2110	7/64
<i>Denny's Drums</i>	<i>SHUT DOWN VOLUME 2</i>	CAPITOL T/ST 2027	3/64
THE BONNAVILLES			
<i>Bonnnavilles Stomp</i>	b/w <i>Knock Around</i>	QUESTION MARK 103	
THE CHALLENGERS			
<i>Delvy's Sidewalk Capers</i>	<i>GO SIDEWALK SURFING</i>	TRIUMPH 100	/65
<i>Ventures' Medley</i>	<i>SURFING WITH</i>	VAULT 101	4/63

JERRY COLE <i>Jerry's Jump</i>	SURF AGE	CAPITOL T/ST 2112	7/64
THE DARTELLS <i>Dartell Stomp</i> <i>Dartell Stomp</i> <i>Dartell Stomp</i>	HOT PASTRAMI <i>b/w Hot Pastrami</i> <i>b/w Hot Pastrami</i>	DOT DLP 3522/25522 ARLEN 509 DOT 16453	5/63 3/63 4/63
THE DUALS <i>Henry's Blues</i> <i>The Duals' Blues</i>	STICK SHIFT STICK SHIFT	SUE 2002 SUE 2002	/61 /61
MR GASSER AND THE WEIRDOS <i>Mr Gasser</i>	HOT ROD HOOTENANNY	CAPITOL T/ST 2010	1/64
JAN & DEAN <i>From All Over The World</i> <i>From All Over The World</i>	COMMAND PERFORMANCE <i>b/w Freeway Flyer</i>	LIBERTY LP 403 LIBERTY 55766	2/65 2/65
THE MOONGOONERS <i>Moongoon Stomp</i> <i>Moongoon Twist</i> <i>Moongoon Twist</i>	<i>b/w The Long Trip</i> <i>b/w Willie And The Hand Jive</i> <i>b/w Willie And The Hand Jive</i>	CANDIX 335 ESSAR 1007 DONNA 1373	3/62 /62 12/62
THE MUSTANGS <i>Mustang Stomp</i> <i>Dartell Stomp</i>	DARTELL STOMP DARTELL STOMP	PROVIDENCE PLP 001 PROVIDENCE PLP 001	/65 /65
THE PIERMEN <i>Piermen Stomp</i>	<i>b/w Nancy</i>	JESSE 1000	
THE PYRAMIDS <i>Pyramid Stomp</i> <i>Pyramid's Stomp</i>	THE ORIGINAL PENETRATION <i>b/w Paul</i>	BEST BR16501/BR536501 BEST 13001	2/64 1/63
ROD AND THE COBRAS <i>Beach Boy Stomp (2)</i>	DRAG RACE AT SURF CITY	SOMERSET 20500	11/64
THE STOMPERS <i>Saraceno Stomp</i>	SILVER SOUND OF THE SURF	CLOISTER 6301	/63
THE SURFARIS <i>Surfaris Stomp</i>	THE SURFARIS PLAY	DECCA DL 4470/74470	10/63
THE WEDGES <i>The Wedges Stomp</i>	SURFIN' WITH	TIME S/2090	10/63

DISCOGRAPHICAL NOTES

- (1) *Beach Boy Stomp* was recorded February 8, 1962 at World Pacific Studios, but remained unreleased until 1969 when it and a number of other Beach Boys' tracks began to appear on budget line re-issues. These tracks have become known as the Candix/Hite Morgan recordings. More recently they and *Beach Boy Stomp* have been reissued on CD - *THE BEACH BOYS/LOST AND FOUND* (1961-62) (DUNHILL DCC DZS-054) - using the original master tapes.
- (2) *Beach Boy Stomp* by The Beach Boys and *Beach Boy Stomp* by Rod And The Cobras are NOT the same tune.

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A RECORDED HISTORY OF JAN & DEAN

William Jan Berry (born Los Angeles, April 3, 1941) and Dean Ormsby Torrence (born Los Angeles, March 10, 1940) were entrenched in an era when music was fun and by no means culture.

Jan came from a large family, with two sisters and five brothers - Melissa, Alita, Kenny, Brian, Bruce, Billie and Stevie. On the other hand, Dean's family was considerably smaller, with only one sister - Kathy - who was in charge of the duo's fan club *THE FRIENDS OF JAN & DEAN* during the mid-sixties.

Both Jan and Dean attended Emerson Junior High, although neither became aware of the other until they graduated to high school (University High) in West Los Angeles. There they participated in the usual garbage fights and sittings in the principal's office. Together they played on the varsity football team and as they were benched more times than not, singing soon became their favourite past time. Many a song was butchered in the showers when Jan and Dean and their school club The Barons traded their lettermen sweaters for towels.

Jan was first to pick up on music as more than just a fun past time and soon with the aid of fellow classmate Amie Ginsburg he was spending many hours rehearsing and recording in his family's garage high in the hills of suburban Bel Air.

In no time at all a recording contract was forthcoming and the self-penned ode to a "girlfriend" of Amie named *Jennie Lee* (actually a stripper at a local club) was riding high on the national charts under the name of JAN & ARNIE. Dean by this time was off serving a tour of duty in the Army Reserve. He enlisted!

Two more singles followed under the JAN & ARNIE moniker until Dean made his reappearance on the "music scene". Amie ditched his musical career and in stepped Dean and soon the name JAN & DEAN made a debut on the national charts with the novelty tune *Baby Talk*. Further JAN & DEAN releases followed, produced by entrepreneurs Lou Adler and Herb Alpert until Jan took over full production duties.

Between the years 1963 and 1965 Jan produced and arranged (and co-wrote) a string of hit records under the JAN & DEAN banner, all of which revolved around the theme of surfing, cars, girls and good times.

American music prior to this period had reached somewhat of a low ebb; a milked down version of the rockin' fifties until "surf music" (as it became known) hit and revitalised the industry with its chugging beat and thoughts of far away places, running on the beach with a beautiful girl (or handsome guy!) and carefree happy times.

Four people in particular were largely responsible for this phenomenon - Jan Berry and friends Roger Christian, Brian Wilson and Gary Usher. Their collaborations on a multitude of songs stood strong when the "British Invasion" engulfed much of American popular music in the mid sixties.

As a live act, JAN & DEAN played every major city in the United States, although they never embarked on any overseas tours. This was primarily due to the fact that both were attending college at the time. Jan was studying to be a doctor and Dean was attending the School Of Architecture at the University of Southern California.

As well as major US tours, the duo also appeared on every top variety television show from Dean Martin and Red Skelton to the Hollywood Palace and Dick Clark. In 1964 they hosted the prestigious T.A.M.I. Show that featured many of their British music contemporaries, including The Rolling Stones "from Liverpool" (to quote the lyric from the duo's hit song about the event (*Here They Come*) *From All Over The World*).

In mid 1965 the duo began filming their first major motion picture *EASY COME, EASY GO*, but production was halted due to an accident that left a number of the cast and crew injured. Jan suffered a broken leg. However, before the filming was recommenced, another more cataclysmic event occurred in April 1966.

Jan was involved in a near fatal car accident in his Corvette, totally demolishing the car. It took paramedics almost an hour to free him from the wreckage. A strong irony was added to this turn of events. The crash was only one block south of "Dead Man's Curve" on Sunset Boulevard. The song *Dead Man's Curve*, penned by Jan, Roger Christian and Beach Boy Brian Wilson and recorded by Jan & Dean, had almost sold a million copies some two years earlier.

JAN

Jan was in a coma for a month and intensive care for three. His family and friends were told that he would probably never walk or talk again. But Jan in true fashion came back fighting, gradually kicking aside his wheel chair and standing on his own two feet. He began four years of therapy and learned to talk, write and walk again. It was a hard road (and still is).

The accident left Jan's right arm practically paralysed and he still walks with a limp. However, music and performing were always his first loves and his strong will and determination and almost a sixth sense helped him make a remarkable comeback.

In late 1967 he signed a recording deal with Warner Bros Records and over the ensuing months released a total of three singles. Further material was also written, arranged and recorded for a proposed longplayer tentatively called *CARNIVAL OF SOUND*. This unfortunately never materialised.

Then in 1972 Jan signed with Ode Records headed by his longtime friend and colleague Herb Alpert and over the next seven years issued a further seven singles, the last two being on the A&M label.

Although none of these releases dented the national charts, each progressively reflected Jan's improvement. In 1973 he made his first appearance on stage since his 1966 accident at the First International Surfers' Stomp held at the Hollywood Palladium. This appearance (with Dean Torrence) helped pave the way for future concerts, first with his own band and finally once again with partner Dean Torrence.

DEAN TORRENCE

Following Jan's accident, Dean tried in vain to keep the Jan & Dean name alive. He assembled the *SAVE FOR A RAINY DAY* longplayer. It was the first time he had attempted such a project and as a result he put all his energy into it. The songs were all arranged, produced (something Jan had always done) and sung by Dean. He even designed the cover! Unfortunately Jan did not like the finished product. The longplayer was issued on Jan & Dean's own record label JAN & DEAN RECORD CO., but because of a lack of distribution, the

package sold poorly. A deal with Columbia Records to release a remixed version of the longplayer fell through and following that disappointment, Dean decided that recording was no longer fun. Therefore he directed his energies and talent into Kittyhawk Graphics, a graphic arts company he had established after graduating from College.

With Kittyhawk, Dean has been responsible for designing hundreds of longplayer packages and promotional material for record companies. He even won a Grammy for his graphic work on the longplayer *POLLUTION* and received three Grammy nominations for three Nitty Gritty Dirt Band longplayers.

However, design as he may, Dean could not get the recording bug out of his system and soon returned to the studio; first under the guise of THE LEGENDARY MASKED SURFERS (with fellow exponents of surf and hot-rod music Terry Melcher and Bruce Johnston) and then just as JAN & DEAN, under which moniker he helped put together the *JAN & DEAN ANTHOLOGY ALBUM*, the *GOTTA TAKE THAT ONE LAST RIDE* longplayer and re-recorded versions of a number of Jan & Dean's early to mid sixties songs. These re-recordings were accomplished using the band Papa Doo Ron Ron.

As early as 1973 Dean had heard of a "new" band (then called Papa Du Run Da Run) who were performing Jan & Dean and Beach Boys material. Members of the group approached Dean and as a result he decided to include *Sunshine Music*, one of their original songs, on the *ANTHOLOGY* package. All Dean did was to overdub his lead vocal over the pre-existing original track.

after that initial meeting, Dean and Papa Doo Ron Ron (their name altered for their subsequent recording contract with RCA Records) became good friends. As a result Dean occasionally began appearing with them live on stage.

In 1978 the telemovie *DEADMAN'S CURVE* was screened. It told the story of Jan & Dean and particularly Jan's struggle to regain what he had lost as a consequence of his 1966 accident. The telemovie proved to be an immediate success and soon Jan AND Dean together with Papa Doo Ron Ron (and later The Bel-Air Bandits) began appearing together live, occasionally sharing the bill with The Beach Boys.

This situation persisted throughout the late seventies and into the early eighties when for a short time the duo went their own ways, Jan with a new band called The Alohas and Dean with Beach Boy Mike Love as the duo Mike And Dean. Both were successful unions, but eventually Jan AND Dean once again united and are still performing successfully together today.

THE SUCCESSSES

Jan & Dean were issued with only one certified Gold Record during their career. Certified Gold means that the R.I.A.A. (Record Industry Association of America) recognised it as selling one million copies or more. This record was *Surf City*.

Liberty Records also issued Gold Records for near misses; records that almost, but not quite hit the million mark. These near misses were: *Jennie Lee*, *Baby Talk*, *Honolulu Lulu*, *Drag City*, *Dead Man's Curve* and *The Little Old Lady From Pasadena*.

Silver Records were also awarded to an artist for one-half million copies sold. Jan & Dean received Silver Records for: *Linda*, *Heart And Soul* and *Sidewalk Surfin'*.

BILLBOARD CHART SINGLES BY JAN & DEAN

<i>Jennie Lee</i>	8	1958
<i>Gas Money</i>	81	1958
<i>Baby Talk</i>	10	1959
<i>There's A Girl</i>	97	1959
<i>Clementine</i>	65	1960
<i>We Go Together</i>	53	1960
<i>Gee</i>	81	1960
<i>Heart And Soul</i>	25	1961
<i>A Sunday Kind Of Love</i>	95	1962
<i>Tennessee</i>	69	1962
<i>Linda</i>	28	1963
<i>Surf City</i>	1	1963
<i>Honolulu Lulu</i>	11	1963
<i>Drag City</i>	10	1963
<i>Dead Man's Curve</i>	8	1964
<i>The New Girl In School</i>	37	1964
<i>The Little Old Lady From Pasadena</i>	3	1964
<i>Ride The Wild Surf</i>	16	1964
<i>The Anaheim, Azusa And Cucamonga, Sewing Circle, - Book Review And Timing Association</i>	77	1964
<i>Sidewalk Surfin'</i>	25	1964
<i>From All Over The World</i>	56	1965
<i>You Really Know How To Hurt A Guy</i>	27	1965
<i>I Found A Girl</i>	30	1965
<i>Batman</i>	66	1966
<i>Popsicle</i>	21	1966
<i>Fiddle Around</i>	93	1966

JAN & DEAN LINDA SURFIN'
SURF CITY
DRAG CITY
DEAD MAN'S CURVE/THE NEW GIRL IN SCHOOL
RIDE THE WILD SURF
COMMAND PERFORMANCE
GOLDEN HITS VOLUME TWO
FOLK 'N ROLL
FILET OF SOUL (A LIVE ONE)

71 1963
 32 1963
 22 1964
 80 1964
 66 1964
 33 1965
 107 1965
 145 1966
 127 1966

RE-ISSUES, MISS-USES AND ODDITIES

As far back as 1960, Dot Records released the Jan & Arnie single *Gotta Get A Date* b/w *Gas Money* (DOT 16116), followed in 1962 by an EP titled simply *JAN & ARNIE*. Issued with a cardboard picture sleeve, the EP contained *Jennie Lee*, *Gas Money*, *Gotta Get A Date* and *The Beat That Can't Be Beat*. The same year more Jan & Arnie material appeared on the Dot Records longplayer *MILLION DOLLAR MUSIC* (DOT LP 3425). The tracks featured on the lp, the single and the EP were those recorded and released by Jan & Arnie for Arwin Records during 1958. However the single seems to have the tracks speeded up.

Also during Jan & Arnie's short stay at Arwin, a 10" 78rpm release of *Jennie Lee* b/w *Gotta Get A Date* was issued at the same time as the vinyl 45.

In addition, the first pressing of Jan & Dean's Dore 522 single of *Baby Talk* b/w *Jeanette Get Your Hair Done* was actually issued under the name Jan & Arnie by "mistake". Dean recalled that Arnie once offered him his name "for a percentage of the profits" and Dean almost accepted! "It's a good thing I didn't", admitted Dean, "Or I'd still be Arnie Ginsburg (or Arnie Torrence) today!"

Jan & Dean's first real oddity was the radio commercial they recorded for *O BOY PIZZA PIE*. However it seems this was never pressed onto disc, so it has possibly disappeared forever. Not so with the duo's *COCA COLA* commercials that were recorded during 1963. A variety of spots were recorded including 10, 30, 60 and 90 minute versions. These were issued on album and 45. The more common commercial is based on the tune *Surfin' Wild* found on the duo's *RIDE THE WILD SURF* longplayer.

Challenge Records feeling somewhat put out by Jan & Dean's brief stint on their label during 1961 made the duo's four recorded tracks available to nearly every budget record label in the business (somewhat like The Beach Boys Candix/Hite Morgan recordings) and to this day these cuts are still being reissued. They have appeared on over a dozen or more longplayers, the most common of which seem to be *JAN & DEAN WITH THE SOUL SURFERS* (L-J 101), *JAN & DEAN AND THE SATELLITES* (DESIGN DLP 181) and *THE HEART AND SOUL OF JAN & DEAN AND FRIENDS* (DESIGN DLP 181).

All these lps feature the same four tracks by Jan & Dean: *Heart And Soul*, *Something A Little Bit Different*, *Wanted, One Girl* and *Midsummer Night Dream*.

The remaining songs on these lps were largely forgettable, some by well known recording artists, but very early recordings by them.

JAN & DEAN AND THE SATELLITES and *THE HEART AND SOUL OF JAN & DEAN* were the identical lp (hence the same catalogue number). They even featured the same cover,

depicting a boy and girl on a motor scooter. At least the L-J 101 release actually included a photo of the duo and a small bio on the rear cover. Another release - *SHINDIG* (DESIGN DLP 190) - featured only the tune *Something A Little Bit Different* by Jan & Dean. The rest of the lp was taken up by such equally forgettable ditties as *The Four Seasons' This Is Real* and Jerry Lee Lewis' *Bonnie Bee*. A real gem!

While at Challenge, Jan & Dean also recorded an alternate B-side to *Heart And Soul*. The song was *Those Words*. Written by Lou Adler and Jan Berry, it was a typical standard ballad of the day. Lou Adler produced.

Those Words appeared on the first pressing of the *Heart And Soul* single. Several variations can be found and there is a rumour that a picture sleeve exists, but this has never been verified.

As for *Midsummer Night's Dream*, it was by no means a new track. In February 1961 Jan issued a solo single on the Ripple record label. As Ripple 6101 it featured *Tomorrow's Teardrops* and *My Midsummer Night's Dream*. The A-side was a typical 1960-61 candy floss pop record while the flip was a different and more exaggerated version of the subsequent Challenge Records release. Both versions featured strong woodwind accompaniment, the main difference being that the Challenge version featured Dean's vocals as well.

The Ripple single was issued under the name Jan Barry which according to Dean was just a simple spelling mistake and not a change to avoid any possible contractual problems with Dore/Challenge.

The Ripple label was a Jan Berry enterprise and no other masters were issued. It was also Dean's first designing work, record label wise. "In fact, my initials are on the label. A little DOT is on there. It's not very readable. It was Jan's idea to do the song. He wanted to do the song and I didn't like the song, but anyway he wanted to do it and it was his own money. So he could do what he wanted to do."

It appears that the name "Ripple" was chosen for the record label because of Jan's (and Dean's) fondness for Ripple Wine!

In late 1964 on the rear cover of Jan & Dean's *RIDE THE WILD SURF* longplayer there appeared the cover of the soon to follow Jan & Dean lp *THE LITTLE OLD LADY FROM PASADENA*. The interesting point here is that besides the cover being somewhat different to the final release cover (it does not have *The Anaheim Azusa And Cucamonga Sewing Circle, Book Review And Timing Association* title running along the top of the photo of Jan & Dean and the little old lady and into the photo itself) it displays on the lp's front cover the following tracks: *Memphis, Tell 'Em I'm Surfin'*, *Put A Dodge In Your Garage H-O-N-E-Y*, *Old Ladies Seldom Power Shift*, *The Anaheim Azusa And Cucamonga, Sewing Circle Book Review And Timing Association* and *One Piece Topless Bathing*

Suit. This is nothing unusual except *Put A Dodge In Your Garage H-O-N-E-Y* and *Tell 'Em I'm Surfin'* never appeared on the final lineup of the lp. *Tell 'Em I'm Surfin'* was included on the *RIDE THE WILD SURF* lp, but the latter track never surfaced. According to Dean, "I've never heard of that song. Beats me. I have no idea how that got on there."

It has been put forward that this lp cover was only a mock-up, but I do have in my personal collection the full colour slick of

this exact cover, so it appears a last minute change was made. Whatever happened to *Put A Dodge In Your Garage H-O-N-E-Y* is anyone's guess.

While speaking of Jan & Dean's earlier albums, it should be noted that *THE NEW GIRL IN SCHOOL/DEAD MAN'S CURVE* longplayer was issued with two different covers. One a full colour picture of Jan & Dean and the other a two tone image of the same photo. The track listing on the cover was also reversed.

UNEARTHED JAN & DEAN ACETATES

Hawaii
Little Old Lady b/w Honolulu Lulu
Drag City
Blowin' My Mind
Turkey Trot
It's A Shame
Yakety Yak
It's A Shame
Where Were You
Hawaii
Norway
Laurel And Hardy b/w Mulholland
Norwegian Wood
When It's Over
Drag City b/w non-Jan & Dean song
Mother Earth
Love And Hate
Mulholland
I Know My Mind
Foolish Heart
Summer Means Fun
Louisiana Man
Hot Stocker
Only A Boy
Universal Coward
I Found A Girl
Ride The Wild Surf
Dead Man's Curve
Mother Earth
Tinsel Town
Stay

music track, no label
POP SYMPHONY lp versions, no label
no label
United Recording label
Western Recorders label, music track
United Recorders label, music track
Gold Star label, music track
Liberty Records reference label
Western Recorders label
Gold Star label, clean mix
no label, unreleased version of *Norwegian Wood*
United Recorders label
Liberty Records reference library label
no label, unreleased version
no label
Ode 70 label, unreleased version
no label, music track
United Recording label, music track
United Recording label, music track
Aldon Music label, music track
no label, music track
no label, Version 2, music track
no label, released version
no label, unreleased version
no label, unreleased version
no label, unreleased version
no label, unreleased version
no label, unreleased version
no label, released Stereo version
no label

SONGS WORKED ON/CONSIDERED BY JAN & DEAN, BUT UNRELEASED BY THEM

That's All I Want From You
She Say
Quasimoto
Lawrence Of Arabia
Nashville
Mama's Gone Surfing
Everybody's Somebody's Fool
You'd Better Put An End To This
The Closer You Are

March 20, 1963
March 30, 1963
July 26, 1963
July 26, 1963
August 2, 1963
August 2, 1963
September 12, 1963
September 12, 1963
December 30, 1963

NO-PANTS MANCE

by DENNY AABERG

This story deals with a character out of the early sixties. In all his rankness, he has an arrogance and stature that raises him above his peers. No-Pants Mance represents the difference in the surfing world of ten years ago. It was like the wild west. Surfing was full of colorful individuals who were always game to do something outrageous. Surfing was a very small, close-knit world, and the outsider had to really pay his dues to get in. The story is written from the point of view of a young gremmie, maybe 14 or 15. He observes his idol like any stoked grem would.

Now, surfing is more sophisticated, and the people seem subdued or cool. Really, that old era is dead. I hope No-Pants can bring it to life for you.

Every kid has an idol, I guess. I know I sure do. I'm talking about a guy that's so great . . . everything he does you want to copy. Some people won't admit they have an idol, but you can tell they do . . . especially when they come to school dressed like some dude that's hot.

I remember in grammar school everybody was stoked on Davey Crockett. We all showed up on coonskin caps. All day long we talked about how keen it was that Davey Crockett out-shot, out-cussed, and out-ran Big Mike Fink.

Sometimes your idol can let you down . . . like he'll do something real stupid and then you don't idolize him anymore. Boy! I sure hope that never happens to me.

My idol now is No-Pants Mance. Surfers call him that because he takes his clothes off at parties. His real name is Mansefield Crandall Jr., but nobody ever called him that . . . except maybe his mother.

Mance drinks all kinds of beer every day . . . and grown-ups think he's just a silly drunk. But to the gremmies at the beach, he is a god! No-Pants is the best surfer on the California coast, and to us gremms, that's all that matters.

I've seen Mance ride impossible waves and walk casual to the nose and plough through tons of white water. Everytime he makes it through, and his cut-backs are so bitchen you wouldn't believe it.

Grown-ups don't understand. Mance does radical things just to crack people up. Like the other night, Mance got drunk on his ass and went to Winchell's Donut House for some grunts. After he wolfed down his order, he took off all his clothes . . . the next thing we knew . . . he was a hood ornament for his friend's V-12 Caddy. They drove all around the parking lot like that . . . Mance posing naked but for a glazed donut.



Mance can impersonate anybody. He's unreal. He can do Soupy Sales, Laurel and Hardy, Elvis Presley . . . you name it. He does one about Bozo-the Clown: "Hello Fooooolks. Here we are at the bottom of the ocean floor . . . and here comes Mr. Octopus . . . BLEEP . . . BLEEP . . . turn the page." That's my favorite!

On top of it all, Mance is a good-looking dude. He can have all the chicks he wants, but he doesn't really care about that. He's too busy surfing and cracking people up.

Mance drives a brand new 1962 Ford station wagon, and whenever I see it parked somewhere, I get the weirdest feeling in my stomach. It's funny, but that's how it is. I mean, whenever he's around, something is bound to happen that's classic.

Like the other day, I came home for lunch and there was Mance sitting around the kitchen table with my big brother Clint. God, was I jazzed when he said, "Hello, Chris." I wanted to be casual, so I made myself a peanut butter and jelly sandwich and sat down.

"I'm ready for another party . . . why don't you throw another bash, Clint?" Mance said. He looked fiendish. He always does when he's hot on something.

My brother answered him just like I thought he would.

"I don't know . . . that last party turned into a real house-wrecker."

"Whad'ya mean? That was a tough party . . ."

"Yeah, except for the Fly . . . he did a tap dance on my mom's coffee table, remember?"

"Aw, come on."

"I don't know."

"Aw, come on . . . we could get the bouncer from the R.F. Club."

"Well . . . yeah, maybe."

"Don't worry, we'll keep it small."

"Well O.K., what the hell . . . I'll give it a try."

Mance was stoked out of his gourd! He grabbed for a pencil and started to work on the party list. Man, he was thinking hard! I could tell because of his eyebrows. He had the funniest eyebrows. They ran all the way across his nose and connected to each other. Really it was just one eyebrow. My brother called it a nose brow. Anyway, when Mance was really thinking, his eyebrows made a V shape so he looked like a crazy World War I fighter pilot with goggles on.

"O.K. How's this for a starter?" Mance read from the list, "The Crusher, The Fly, The Ostrich, you . . . me . . ."

"Don't forget the Duke and The Stork," my brother added.

"Oh yeah . . . and how about Tube-steak and Panhead and Breathman and Hot Curl Bla Bla!"

"O.K., and maybe Robbie and Stu."

"Yeah . . . Yeah . . . and all the crew from the South Bay!"

"Stop!" my brother yelled. "We can't have a house-wrecker!"

Mance grabbed for the phone and started to dial.

"Boy! Is Panhead going to be stoked when he hears about this one!"

"Listen, Peabrain," Clint yelled "I haven't talked to my mom yet."

Mance slammed down the phone and headed for the beach. I followed Clint down the hall to eavesdrop. There is a great place for this behind the closet door. When I got there, I could hear Clint beginning to whine . . . and Mom . . . she was trying to be strict.

Clint was saying all the stuff about only having a few friends over and closing down early, and Mom was telling him about how she couldn't stand another party after the last one. But she finally gave in like I knew she would.

"Well, all right, but you'll have to keep the music down," she said, "And tell Mance Crandall not to feed Chris any beer!"

I almost dropped my load when she said that! I didn't know Mom knew I drank.

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THE SUBMARINE RACES • A SURFER'S DREAM • SURFIN' WILD • THE RESTLESS SURFER
SHE'S MY SUMMER GIRL • WALK ON THE WET SIDE • DOWN AT MALIBU BEACH



RIDE THE WILD SURF

1. RIDE THE WILD SURF (FROM THE COLUMBIA PICTURE "RIDE THE WILD SURF")
2. TELL 'EM I'M SURFIN'
3. WAIMEA BAY
4. SHE'S MY SUMMER GIRL
5. THE RESTLESS SURFER
6. SKATEBOARDING - PART 1
7. SIDEWALK SURFIN'
8. SURFIN' WILD
9. DOWN AT MALIBU BEACH
10. A SURFER'S DREAM
11. WALK ON THE WET SIDE
12. THE SUBMARINE RACES

THE LITTLE OLD LADY FROM PASADENA

13. THE LITTLE OLD LADY (FROM PASADENA) (VERSION #1)
14. MEMPHIS
15. WHEN IT'S OVER
16. HORACE, THE SINGING SCHOOL-BUS DRIVER
17. OLD LADIES SELDOM POWER SHIFT (BUCKET SEATS)
18. THE ANAHEIM, AZUSA & CUCAMONGA SEWING CIRCLE, BOOK REVIEW AND TUNING ASSOCIATION
19. SUMMER MEANS FUN
20. IT'S A BEAT BEAT
21. MOVE OVER, LITTLE MUSTANG
22. SKATEBOARDING - PART 2
23. ONE-PIECE TOPLESS BATHING SUIT
24. THE LITTLE OLD LADY (FROM PASADENA) (VERSION #2)



CD



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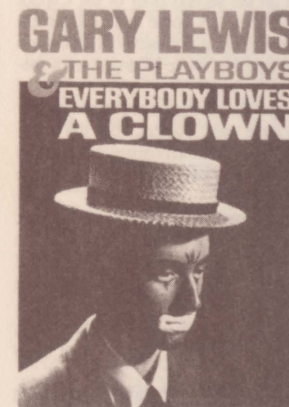
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STEREO

GARY LEWIS & THE PLAYBOYS
SHE'S JUST MY STYLE



UPCOMING 2-FER ARTISTS:
THE VENTURES, EDDIE COCHRAN, JAY AND THE AMERICANS,
CANNED HEAT AND MORE.

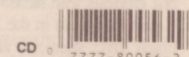


EVERYBODY LOVES A CLOWN

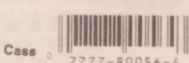
1. EVERYBODY LOVES A CLOWN
2. MR. BLUE
3. CHIP CHIP
4. I GOTTA FIND CUPID
5. LET ME TELL YOUR FORTUNE
6. I-TELL I KISSED YOU
7. TOSSIN' AND TURNIN'
8. MY SPECIAL ANGEL
9. WE'LL WORK IT OUT
10. SHA LA LA
11. TIME STANDS STILL
12. DREAMIN'

SHE'S JUST MY STYLE

13. SHE'S JUST MY STYLE
14. LIES
15. ALL I HAVE TO DO IS DREAM
16. YOU'VE GOT TO HIDE YOUR LOVE AWAY
17. I WON'T MAKE THAT MISTAKE AGAIN
18. A HUNDRED POUNDS OF CLAY
19. RUN FOR YOUR LIFE
20. TAKE GOOD CARE OF MY BABY
21. DOWN IN THE BOONDOCKS
22. YOU DIDN'T HAVE TO BE SO NICE
23. SOMEONE I USED TO KNOW
24. HEART FULL OF SOUL



CD



Case

The EMI Fantastic Baggys CD compilation - *THE BEST OF THE FANTASTIC BAGGYS/TELL 'EM I'M SURFIN'* - was released in August, so wax up those surfboards and CD players.

It wasn't my first time at the Capitol Tower and I'll be damned if it's my last. After reading my review of The Honeys CD and noticing my suggestions for a Baggys' disc, Ron Furmanek of EMI/Capitol telephoned and confirmed that they were currently preparing the Baggys' CD. This news was well worth waiting for.

Oh sure, followers of the Baggys' unique brand of surf and hot rod music have known about their various LPs for a long time. There's the original US Imperial LP *TELL 'EM I'M SURFIN'* (IMPERIAL 9270/12270) and its counterparts, the Japanese EMI (K22P-174 and CALIFORNIA-101) and the UK Edsel (ED-118) reissues.

There are also two extremely rare South African LPs *RIDE THE WILD SURF* and *SURFER'S PARADISE*. They now sell for around \$150 each in good condition. But as we say here in California, "You ain't seen nothin' yet, surf fans!" Wait 'till you hear this new disc.

Edit Room #2 is located on the second floor of the Capitol Tower, just above the studio that was home to Frank Sinatra and many others. Anyone expecting a creaky old tape deck and cobwebs is in for a big surprise; we're talking state-of-the-art digital mixdown here.

Sure, they're got vintage tape machines (in mint condition) for the transfer of the original three track masters. But the actual mixing and editing is all done on a supercharged Mackintosh computer from hard disc. We're a long way from the horse and buggy, folks.

This process is fascinating to watch. Producer Ron Furmanek and ace engineer/mixmaster Kevin Reeves discuss a point in the music, tweak it and improve it all within seconds. Capitol/EMI co-worker Steve Kolanjian is not in attendance, but his presence is known (his phone number is on "auto-dial" at the studio). These guys have a language all their own and while they work, I rummage through tape boxes and make some mental notes (*Music City* by Jan and Dean? ...)

Hi-tech digital is wonderful for classic recordings. Everything sounds fresh and exciting and even squeaky-clean guitar parts have a certain charm. What a great idea, this digital stuff. They should've had it in prehistoric times ... probably would've saved a few dinosaurs.

I was privileged enough to hear five tracks before the official release. Wrecking Crew drummer Hal Blaine bulldozes his way through the entire compilation. This guy is the definition of Rock & Roll; he should be listed in the yellow pages under "Necessities For Hit Records". Believe me, this stuff truly rocks, especially tunes like *Anywhere The Girls Are*. I'd like to see any drum machine duplicate those driving tom-toms on the opening riff.

These cuts are not in mono, not in half-stereo or fake stereo, but glorious true stereo with wide mixes and great separation. Kevin let me sit in the "Captain Kirk" throne between the top-notch JBL speakers and I grooved supreme. Surfers rule, indeed.

Now, let's look at some of the tunes:

Save Your Sundays For Surfin' - Gee, I don't recall this track on any lp, single or otherwise ... that's because it was unreleased! This number shuffles along quite nicely; makes you wonder why it wasn't released in the first place. Maybe radio programmers found it sacrilegious a la *Pray For Surf* by The Honeys. Who knows?

(*Goes To Show*) *Just How Wrong You Can Be* has great close harmony vocals much like those of the Everly Brothers. Ron noticed its similarity to Phil and Don's *So Sad (To Watch Good Love Go Bad)* from their Wamers' era. This tune foreshadowed some of The Grass Roots' arrangements. A real gem.

Carl Dobkins' *My Heart Is An Open Book* makes a welcome appearance here, also an unreleased track. This is why we buy CDs! Part Buddy Holly, part neo-Elvis/Everylys, this is a glimpse into the Baggys' substantial roots. Good surf music has good reference points and these out-takes show why there was life beyond the Baggys for Phil Sloan and Steve Bari.

I've saved *Hot Rod USA* for last. The Rip Chords' version has always been an unacknowledged classic and the Baggys' treatment is no exception. I have long appreciated the beautiful major 7th chord changes that shift effortlessly throughout this song. The rhythm section pushes you along at a pleasant clip and the modulation at the end is truly uplifting. This is a musical and spiritual experience, automotive style ... ok. It's only hot-rod music, but I like it. There's always been some kinda magic with this tune and I can't put my finger on it. I'm ecstatic that they've included it with this collection and hearing it blast out of those JBLs made my week. Did I mention the pristine sound quality yet? There you have it.

Let's go briefly back to the South African LPs. Hot rumour has it (via PF Sloan) that one of these albums was not the Baggys at all, but a South African Baggys "sound-alike" group. I guess those South African surfers just couldn't get enough of this stuff. But rest assured that the EMI research team has done their homework; only the actual Baggys appear on this disc. Trust me, there's no mistaking that falsetto.

Ron and Kevin have been hard at work in Edit Room #2 lately, hammering out digital mixes for some hot new releases that should be in the stores now. Look out for CDs by Gene McDaniels (including unreleased material), Gary Lewis & The Playboys (Twofers), Johnny Rivers (Twofers) and the first twofer in the Jan & Dean collection *RIDE THE WILD SURF/LITTLE OLD LADY FROM PASADENA*. This disc boasts a bonus cut of *The Little Old Lady From Pasadena* that has a new verse (!) in place of the harmonica solo. There will also be longer endings and fades on certain selections as there were on the *JAN & DEAN LEGENDARY MASTERS* CD. It's gonna be one great summer ... Here's the full details:



CONTINUED ON PAGE 35

THERE'S A MAN IN THE FUNNY PAPERS WE ALL KNOW

One of the first connections between Cartoons and popular music was Gary "Flip" Paxton's concept of *Alley Oop* which he recorded for Lute Records in early 1960 under the guise of **THE HOLLYWOOD ARGYLES**. The song was a national success and spurred the release of an entire longplayer devoted not only to the prehistoric character, but other novelty inspired characters as well. The following years also saw a number of additional releases under the Hollywood Argyles moniker, not all recorded by conceptualist Paxton.

However, none of these were surf or hot-rod music related, even though Paxton would go on to make a name for himself in the musical genre, again under a variety of group names as well as his own.

MURPHY THE SURFIE

It was not until cartoonist Rick Griffin created the immortal Murphy The Surfie that surfing, cartoons and surf music became united.

To quote Gordon McClelland in his book on Griffin (Perigee, 1980) ... "For years before Rick Griffin was born, surfers explored the California coast, searching for beaches where Pacific Ocean swells formed rideable waves. A favourite spot was Palos Verdes Cove (Bluff Cove), not far from where Rick grew up.

During the early years of surfing, most men rode solid redwood surfboards weighing about 250 pounds. And so, the pioneer surfers were generally mature and strong enough to lift, carry and handle such a board. In the late '50's, as Rick entered his 'teens, the first lightweight foam and fibreglass boards hit the swells and revolutionised the sport. Thousands of kids began riding waves and hanging out at the beach. What noted surf photographer John Severson called "surf fever", swept Southern California. Griffin was one of the first to catch it."

Murphy was an offshoot of that fascination.

Still at school and spending his afternoons out on the ocean, Griffin put pen to paper and the blond-headed, deeply tanned Murphy was the result. By the summer of 1962 amid the musical euphoria pioneered by Dick Dale at the Rendezvous Ballroom in Balboa, Murphy was front page material for the John Severson publication *SURFER MAGAZINE*. Previously he had graced the insides of this primo surf magazine in comic strip form.

Murphy The Surfie was an immediate success, not just in Southern California, but even far flung Australia. In fact in October 1963 Australian instrumental combo The Joy Boys released their ode to the diminutive surfer in the form of the tune *Murphy The Surfie*. Released on the local Festival Records label, the tune (written by group member Norm Day) was a national Top 5 hit downunder. So popular was the song that it was still being performed by the group in January 1964 during the *SURFSIDE '64* tour of Australia, a packaged show that featured The Beach Boys and The Surfaris, together with Paul & Paula and Roy Orbison. As support act, The Joy Boys accompanied their American counterparts around the country. One result of this was The Surfaris subsequent re-recording of *Murphy The Surfie* for American release, first as a single in March 1964 and then as part of their *FUN CITY, USA*

longplayer in October. Surprisingly, The Surfaris' single failed to chart nationally.

Equally unsuccessful chart-wise was the longplayer (*JOHN SEVERSON PRESENTS*) *SUNSET SURF*, an instrumental collection of "Real surfing music ... the kind of sound surfers like to hear at surf movies." Studio wiz Jimmie Haskell and Capitol staff producer Nick Venet were the prime movers. Included among the twelve selections was the Ed Thrasher composition *Murphy's Grey Wet Suit*.

In 1964 Griffin was involved in a near fatal automotive accident that left him physically scared, yet by the end of the year he had recovered sufficiently to resume his work with Surfer Magazine. In fact Severson launched a new cartoon series titled *The Adventures Of Griffin and Stoner* that comprised make-believe surf trips that surf photographer Ron Stoner and Griffin were supposed to have taken around the world.

Besides his love of surfing and art, one other passion in Griffin's life was music and by 1965 he had teamed up with a group of travelling artist-musicians called The Jook Savages. It was the reception given his poster for The Jook Savage Art Show at a psychedelic shop on Haight Street in San Francisco that subsequently turned him on to designing posters full time, forcing surfing and music to take somewhat of a back seat.

Prior to his introduction to the Jook Savages, Griffin and Southern California surf band The Challengers enjoyed a fruitful union. Although not a musical associate, Griffin provided the Richard Delyv led combo with a variety of artwork for record covers, business cards, fan club material and even the band's logo. Delyv had previously utilised Griffin's creative talents in a similar capacity while a member of the South Bay surf band The Bel-Airs.

Also bearing the unmistakable Griffin style was the part comic book, part advertisement *The Adventures of Delyv McNor*. Created for The Challengers, the group even recorded *Theme From The Adventures Of Delyv McNor* for their 1965 Vault longplayer *SURF'S UP - THE CHALLENGERS ON TV*.

GROOVIE GHOULIES

Although post dating the surf and hot-rod music boom, the CBS-TV Network cartoon series *GROOVIE GHOULIES* is of interest because of the involvement of Challengers members Richard Delyv and Ed Fournier.

The TV series was produced by Norm Prescott, Lou Scheimer and Hal Sutherland, with music produced by Delyv for Ricky Sheldon Productions, a division of Richard Delyv Enterprises. A "soundtrack" longplayer was issued by RCA Records during 1970 featuring ten tunes from the series. Recorded at Quantum Recording Studios in Torrance, California, the material featured a typical "California" styled vocal sound. The material was arranged by Delyv, Ed Fournier (who also supplied background vocals) and Dick Monda (who also supplied background vocals). Fournier and Monda were also associate producers.

Delyv and Fournier also had previously worked on the longplayer *TRUTH, LIES, MAGIC AND FAITH* by Dick Monda. Released on the Verve Record label during 1969, the twelve song set comprised a variety of Monda originals and a number of "religious" standards arranged by Delyv.

CATTANOOGACATS

Also from 1969 was the Hanna Barbera creation *CATTANOOGACATS* screened via ABC-TV's Super Saturday Club cartoon show. Responsible for the musical selections featured throughout was Mike Curb. In 1969 an eleven song longplayer was issued by Forward Records. Produced by Mike Curb and (ex-New Dimensions member) Michael Lloyd, the material was mainly written by Curb, Guy Hemric and Michael Lloyd. Those responsible for the vocals included many of the same vocalists who contributed to earlier Curb product.

One song from the *CATTANOOGACATS* package, the Guy Hemric-Jerry Styner *Alle Alle Oxen Free* was also recorded (and produced by Hemric) by *Beach Party* film starlet Susan Hart. It was issued as a single on the Curb run MGM record label in late 1970.

Another tune featured on the *CATTANOOGACATS* longplayer was the tune *My Group Has Too Many Cavities*. It too appeared as a single, this time by Tony Dean on Manhattan Records, another of Curb's labels.

HOT WHEELS

Another weekly cartoon series seen on ABC-TV's Super Saturday Show was the Mattel Corporation's *HOT WHEELS*. Like *CATTANOOGACATS*, Mike Curb again provided the music and Forward Records were forthcoming with a longplayer soundtrack. Of particular interest was the hot-rod song *Millie La Rue*.

SQUIDDLY DIDDLY

Hanna Barbera's surfin' octopus *SQUIDDLY DIDDLY* was another Saturday morning cartoon series that subsequently produced a soundtrack longplayer. Issued on Hanna Barbera's own record label during 1965, the contents fully reflected the surfing sound. Studio singer and ex-Eligibles member Stan Farber, produced, wrote and sang the leads on the featured songs.

(See STAN FARBER INTERVIEW on Page ** for further details and additional information)

THE FLINTSTONES

Another of Hanna Barbera's creations, The Flintstones were fleetingly involved with surf music via one episode that saw Fred and Barney form a surf group (The Surfside Two Plus Two) after being inspired by character Jimmy Darrock's performance of The Fantastic Baggys' song *Surfin' Craze*.

Character Jimmy Darrock was obviously a simulation of vocalist Jimmy Darren, complete with slicked back black hair. In fact, Darren provided the speaking voice for the character. However, when it came to performing the song, it was the voice of Phil Sloan that was heard mimicking the Philadelphia born crooner. The rhythm and vocal backing track is identical to the version of the song included on the Fantastic Baggys' *TELL 'EM I'M SURFIN'* longplayer

DISCOGRAPHY

THE HOLLYWOOD ARGYLES

<i>Alley Oop / Sho' Know A Lot About Love</i>	LUTE 5905	APRIL 1960
<i>Bug-Eye / Gun Totin Critter Called Jack</i>	LUTE 5908	JULY 1960
<i>Hully Gully / So Fine</i>	LUTE 6002	SEPTEMBER 1960
<i>You Been Torturing Me / The Grubble</i>	PAXLEY 752	DECEMBER 1960
<i>See You In The Morning / The Morning After</i>	FINER ARTS FA 1002	JUNE 1961
<i>(My Real Boss) Bossy-Nover / Find Another Way</i>	FELSTED 8674	1963
<i>Long Hair, Unsquare Dude Called Jack / Ole</i>	CHATTAAHOOCHEE 691	1964
<i>Alley Oop '66 / Do The Funky-Foot</i>	KAMMY 105 (1)	1965
<i>ALLEY OOP (LP)</i>	LUTE 9001	1960

THE CHALLENGERS

<i>SURF'S UP - THE CHALLENGERS ON TV (LP)</i>	VAULT 109/S-109	1965
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THE JOY BOYS

<i>Murphy The Surfie / Zambesi Stomp</i>	FESTIVAL FK 471 (2)	OCTOBER 1963
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THE SURFARIS

<i>Murphy The Surfie / Go Go Go For Louie's Place</i>	DECCA 31605	MARCH 1964
<i>FUN CITY, USA</i>	DECCA DL 4487/74487	OCTOBER 1964

VARIOUS ARTISTS/JIMMIE HASKELL

<i>(JOHN SEVERSON PRESENTS) SUNSET SURF (LP)</i>	CAPITOL T/ST 1915	NOVEMBER 1963
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GROOVIE GHOULES

<i>GROOVIE GHOULES (LP)</i>	RCA VICTOR LSP 4420	1970
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DICK MONDA

<i>TRUTH, LIES, MAGIC AND FAITH (LP)</i>	VERVE V6 5077	1969
<i>Bible Salesman / Wandering Carpenter</i>	VERVE 10644	1969
<i>Go Down Moses / We Need A Whole Lot More</i>	VERVE 10647	1969

- Of Jesus And A Lot Less Rock And Roll

CATTANOOGA CATS

<i>ORIGINAL MUSIC FROM CATTANOOGA CATS (LP)</i>	FORWARD ST-F-1018	1969
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<i>Mother May I? / Johnny, Johnny Jump Up</i>	FORWARD 123	1969
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SUSAN HART

<i>Alle Alle Oxen Free / His</i>	MGM K14130	AUGUST 1970
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TONY DEAN

My Group Has Too Many Cavities / Just For Fun

MANHATTAN 802

1967

HOT WHEELS

THE ORIGINAL HOT WHEELS SOUND TRACK (LP)

FORWARD ST-F-1023

1969

THE HANNA BARBERA SINGERS

SQUIDDLY DIDDLY'S SURFIN' SURFARI

HANNA BARBERA 2043

1965

THE FANTASTIC BAGGYS

TELL 'EM I'M SURFIN'

IMPERIAL LP 270

JULY 1964

DISCOGRAPHICAL NOTES

- (1) Issued under the group name **NEW HOLLYWOOD ARGYLES**.
- (2) Australian release only.

A VISIT TO THE CAPITOL TOWER, EDIT ROOM #2 CONTINUED FROM PAGE 32

THE BEST OF THE FANTASTIC BAGGYS TELL 'EM I'M SURFIN' (EMI E2-99939)

<i>Tell 'Em I'm Surfin'</i>	Master # IM 5949	45 and LP
<i>Let's Make The Most Of Summer (VERSION #1)</i>	Master # IM 5948	LP
<i>Surfin' Craze</i>	Master # IM 5945	LP
<i>Big Gun Board</i>	Master # IM 5947	LP
<i>Alone On The Beach</i>	Master # IM 5943/6046	45 and LP
<i>This Little Woody (VERSION #1)</i>	Master # IM 5955	LP
<i>A Surfer Boy's Dream Come True</i>	Master # IM 5952	45 and LP
<i>When Surfers Rule</i>	Master # IM 5950	LP
<i>Wax Up Your Board</i>	Master # IM 5944	LP
<i>Summer Means Fun</i>	Master # IM 5946	LP
<i>Surfin's Back Again</i>	Master # IM 5954	LP
<i>- (featuring Surf Impersonations)</i>		
<i>Move Out Little Mustang (1)</i>	Master # IM 5900	LP
<i>Save You Sundays For Surfin'</i>	no Master # issued	UNRELEASED
<i>Horace The Swingin' School-Bus Driver</i>	no Master # issued	UNRELEASED
<i>Hot Rod USA (2)</i>	no Master # issued	UNRELEASED IN USA
<i>Debbie Be True</i>	Master # IM 6008	45
<i>Anywhere The Girls Are</i>	Master # IM 6007	45
<i>My Heart Is An Open Book</i>	no Master # issued	UNRELEASED
<i>This Little Woody (VERSION #2)</i>	Master # IM 5955-A	UNRELEASED
<i>It Was I</i>	Master # IM 6045	45
<i>(Goes To Show) Just How Wrong I Can Be (2)</i>	no Master # issued	UNRELEASED IN USA

DISCOGRAPHICAL NOTES

- (1) Initially issued under the group name **The Rally Packs**.
- (2) Initially issued on the South African longplayer *RIDE THE WILD SURF*.

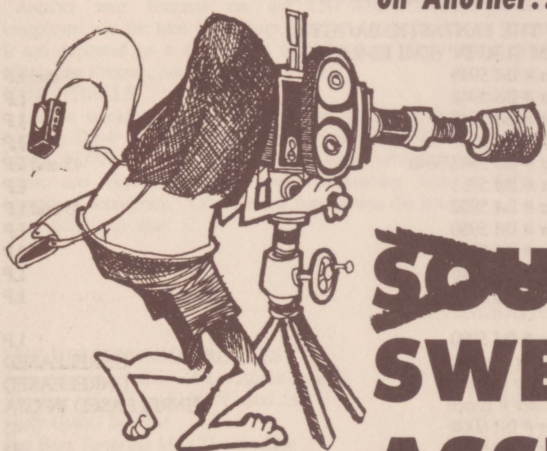
In closing I'd like to say big thanks to EMI/Capitol cats Ron Furmanek, Steve Kolanjian and Kevin Reeves. There are plenty of surprises in this set and you might not catch all of them in just one listening. If life's a Cracker Jacks box, don't forget to look for the prize inside.

A REVIEW - FROM THE EDITOR

The thought of a Fantastic Baggys CD was an exciting prospect and so I eagerly awaited its release. In fact, I was present in California the day it hit the market, although no one would have known. I ventured into a variety of stores, but none stocked the prized gem. Finally, I asked an assistant at the Tower Records store on Sunset if she had heard of it. "Yes" she said, "but it is still in the back room waiting to be unpacked." "Well, can you go and get me one", I enquired. After four trips to the back room to get eight copies (I kept remembering people who I knew would like a copy) I had what I wanted.

Four weeks later and five copies of the CD lighter I finally had the opportunity to sit down and hear what I had been aching to hear for some weeks. My first impression was that I DID NOT LIKE the "new" sound. "What had they done?" I kept asking myself. Resigned to the fact that history had most definitely been changed, I approached the packaged differently. Now I had THREE versions of the songs - the original MONO and STEREO lps and now the re-mixed product. Who could ask for more!

SURFER Presents
Rick Griffin and Ron Stoner
on Another...



SOUTH SWELL ASSIGNMENT

To assure readers that Rick Griffin and Ron Stoner weren't badly hurt while chasing international spies around San Diego last issue ("THE SPY WHO CAME IN OUT OF THE SURF") we offer this inside peek on their latest assignment cartooning and taking pictures for SURFER Magazine. It all began with this:

OFFICE MEMO
 TO: Stoner
 FROM: McNulty

For next assignment get Rick Griffin and crank out a few photographs and cartoons on local surf spots. Hit the Wedge up at Newport Beach, Doheny State Park and the Trestle down south. There's a south swell running, so the waves should be good. Keep your costs at a minimum because we really went over budget paying for that hot-dog stand you wrecked with Secret Agent 005 down in San Diego. Bring back some good stuff, keep expenses down and please stay out of trouble this time.

Dear Chief:

Just a note to let you know we're up here at Newport Beach and ready to tackle the Wedge tomorrow. Griffin just arrived on the Greyhound Bus from Long Beach. He had been working at a tattoo parlor on the Long Beach Pike, but he got fired yesterday after making a slight mistake while tattooing a sailor. He was supposed to tattoo a big red rose on the sailor's chest and write under it: "I LOVE MOMMY." But Griffin started to daydream and instead of the rose he tattooed a surfer on a giant wave and wrote under it: "GRIFFIN TAMES WILD WAIMEA BAY." He said the sailor was pretty sore about it. But it sounds like a neat tattoo to me. Anyway, Griffin now has plenty of time to draw cartoons for SURFER Magazine. The surf is really huge and we're going out early at the Wedge with a couple of local hotshots: Flatout Flatley and Bullet Head Buzarian.

Yours truly,
 Ron

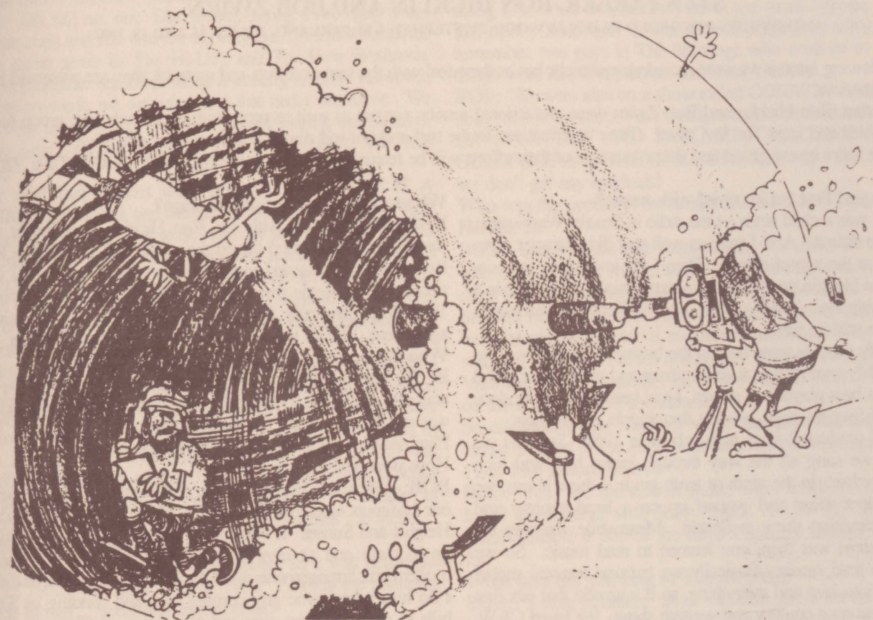
Dear McNulty, old buddy—

Is this Wedge for real? What are you trying to do—get me and Ron killed? This is Griffin talking and I want to tell you I'm a sensitive artist and can't take things like the Wedge (unless I get more money). Stoner and I barely escaped with our lives. Stoner paddled out with his water camera to photograph a couple of local nuts trying to body surf this Niagara Falls. Ron was sucked over the falls and took a 15-foot free-fall down the face of the wave to the sand. Ron was driven head first into the beach so only his fins were visible. I dug him out after a while but he still has too much sand in his ears to hear anything. We're heading south for Doheny Park tomorrow and I hope it's quieter there. You know, I left a very promising career as head artist at sort of an art museum on the Long Beach Pike for this assignment. So things better look up or I might resume my old career.

Later,
 Griff

Dear Chief:

I guess you wonder why I'm writing you from Doheny State Park instead of driving a half a mile over to the SURFER Magazine and seeing you in person. Well it's because I'm saving money just like you told me. It costs 8 cents a mile to run a car and a letter only costs a five-cent stamp. Anyway,



ELIGIBLE FOR ANYTHING

STAN FARBER, RON HICKLIN AND BOB ZWIRN

INTERVIEWS RECORDED IN HOLLYWOOD BY STEPHEN J McPARLAND, JUNE 2, 15 AND 18, 1992

The following interviews were recorded separately, but as they deal with the same subjects and material, they are presented here as one interview.

Stan Farber, Ron Hicklin and Bob Zwirn were professional session singers as well as recording artists under the group name The Eligibles and later The In Crowd. Their contributions to the surf and hot-rod music fields are quite extensive.

A much fuller investigation and documentation of their efforts will be featured in the book *SOUND WAVES AND TRACTION*.

How did you first get involved with music?

STAN: I was a child actor on the radio in Seattle, Washington. Live radio drama. And I sang as well and did character parts. This was at the age of eleven. Then I got into music at junior high. Ron Hicklin and I basically started singing together in a quartet with Bob Zwirn. This was in Renton, Washington during the middle fifties.

BOB: My parents were both in the business. My father was a singer. My mother was a violin player and my brother ended up being a bass player and singer. I had been performing since the age of four on stage, playing the ukulele and singing.

STAN: I graduated from high school in 1955. So what we did was, we sang all the way through junior high and high school together. In the ninth or tenth grade, I think it was, we won a talent show and wound up on a local country and western television show in Seattle. Meanwhile, the way the school system was then, you learned to read music. So we learned to read music. Basically we became musical snobs! We were into jazz and everything, so it was odd that our first real job was on a country and western show. We hated C&W, but we did it.

BOB: I was a musician all through high school. I played bassoon and guitar basically. I didn't go to college although everybody said I should have. "Zwirn you're so smart. You should go to college!" and I would say, "If I'm so smart, why do I need to go to college?" It's a decision I've regretted to this day. Anyway, I came down to LA from Seattle. I was going to set the jazz world on its ear with my guitar playing. I went to a few jazz clubs and said whoop ... wrong!

Prior to that, when I was in Seattle, I was a member of a vocal group called The Smooth Shavers. We were young shavers at the time! We were appearing weekly on a live country and western show. This was during our last couple of years at high school. That job came to an end, as did the rest of our jobs and that is why I decided to come down to Los Angeles. During Spring vacation the following year, the rest of the group came down to visit and ended up staying.

What year was that?

BOB: This was 1957.

STAN: We came down to convince Bob to come back up with us to Seattle and go back to school because we had something going up there, but we wound up staying in Hollywood!

BOB: I had been doing some vocal arranging in the interim and so we all decided to stay in LA and look for an agent with the view of putting an act together.

STAN: We met an agent who promised us the moon. We quit school and starved for five years while we tried to make it in the record business. We were playing bowling alleys ... anything. By that stage we were calling ourselves The Eligibles.

Who was in the group at this stage?

BOB: It started off with me, Ron Hicklin, Stan Farber and Ron Rolla. That group stayed the same until 1962 when Ron Rolla left to get married and Al Capps took his place. Al was also from the Seattle area. The four of us stayed together until 1965 when basically the group kinda broke up by mutual agreement. We all went into freelance from that point on. Who came up with the group name The Eligibles?

BOB: The wife of a commentator named Jimmy Fiddler. He was very big in the forties, fifties and sixties. His wife Adeline was our first manager. I think she came up with the name The Eligibles because indeed we were eligible for work! How were you "discovered"?

BOB: We would sing anywhere at the drop of a hat. One of our hangouts was The Garden Of Allah, a hotel at Crescent Heights and Sunset. It was sort of a haunt of the stars. We'd go in there and sit over in the corner and sing jazz tunes, modern jazz arrangements and I think somebody heard us there. I do remember some guy coming over and handing us \$100 bills to sing this song over and over again. I think we made about three or four hundred dollars!

We were all living together at the time because none of us were married. Basically we roomed together from 1957 to 1959. Ron got married first and then me. We did everything together; went everywhere together.

Once you were "discovered", how did you get involved in studio work?

STAN: Somehow our manager got us an introduction to Jimmie Haskell and so we got our first studio job with him. We found working in the studio to be very lucrative because we could fill a niche. We could read music as well as fake it. And we were familiar with rock and roll, which was just starting to happen. Whereas the other guys in town at the time who were working union gigs and all that, they were basically older and doing commercials and movie work. Essentially they hated the music business. Therefore we were able to fill a void. Then we got a record deal at Capitol Records and another one at Mercury. By that stage we were more or less a jazz group, somewhat of a poor man's Four Freshmen!

How did you get a recording contract with Capitol Records?

BOB: That was through our manager Jim Fox. He was not primarily a manager. In fact he was a mystery writer who wrote under the name of James Dipscher (which I understand is Dutch for Fox!). He was president of the Writers Guild ... the Mystery Writers Guild. He negotiated the contract with Capitol for us and almost all of our personal appearances until 1965 when we broke up.

Who produced your material at Capitol?

BOB: Ken Nelson. Our first album was a country and western album called *ALONG THE TRAIL*. It was a little too highbrow for the country people and too country for the

highbrow people! It was a very nice album. I still enjoy listening to it.

So you didn't consider yourselves rock and rollers?

BOB: Oh, no, no, no! Our feeling during those early years was that rock and roll was on the way out. We saw ourselves in the same genre as The Hi-Lo's and The Four Freshmen. We did prostitute ourselves to do a country album. However, the session work, we weren't doing that under our name. We were very anonymous. We didn't mind singing the material, but we didn't want to be known as rock and rollers. We were purists.

Our next two albums were basically jazz. *LOVE IS A GAMBLE* on Capitol and *MIKE FRIGHT* on Mercury. Ken Nelson didn't know what to do with our jazz album on Capitol because he was the country A&R man. It seems to me that the policy at the time was they'd put the album out and if it created noise, then they'd promote it. If it didn't make any noise, then they'd let it die! We were competition for The Four Freshmen on our second album.

After Capitol, we did one album for Mercury Records called *MIKE FRIGHT*. How this came about was because we entered a contest sponsored by Sher Microphones. "I like Sher Microphones in my act because ..." in twenty-five words or less. And we won! The grand prize was, I think, \$5,000 with which to produce an album. Then you could almost produce an album for \$5,000. We also received a couple of monogrammed microphones with "The Eligibles" on them. What year was this?

BOB: Ron Rolla was still in the group, so it was before the end of 1962. Probably 1961 or 1962. I did all the arranging on the album ... vocal and instrumental.

Besides your recording career as The Eligibles, you became very much in demand session singers. In this capacity, did you work on any sessions for Mike Curb?

STAN: Certainly later on, towards the end of the sixties I did almost all of his film work, which was all the same tracks recycled. All those American International Pictures productions. A lot of times Curb would literally recycle the same tracks from a film to a record and then back to another film. Very few were hits. Everybody was cranking out the same type of material and very few of them were really hits.

However, I did do two of Curb's hits - *Burning Bridges* (#29, December 1970) and *It's A Small, Small World* (#79, September 1973) - as The Mike Curb Congregation. That was Ron and me. The group was all studio people, but when the first song hit he just got a bunch of kids from folk groups and stuck them on the road together. He just put them in suits and paid them a salary!

How about Nick Venet?

BOB: Yes. I remember doing a lot of work with Nick Venet. I remember he was kinda a short guy with a swarthy complexion. A hustler. Always hustling. I'm sure we did a lot of things with him, but I couldn't tell you what it was, when, where or how. During 1964-65 we were doing a lot of TV work. We were regulars on *SHINDIG*. We were the background singers. We alternated with a trio called The Wellingtons.

STAN: They also sang the theme song from *GILLIGAN'S ISLAND* for the first year. The second year was Al and I and a couple of other people.

The backing band on *SHINDIG* was called The Shindogs. Did you work with them at all?

STAN: No. What they were was basically a pick-up band who looked good on the show and who could play halfway decent. Later on, at the tail end of the series they wound up doing a record or two, but they never had much happen. It was like Bobby Sherman. It was more a personality thing. As I remember, two guys in The Shindogs who went on to greater things were Ted Templeman and Russ Titelman.

BOB: We were also on a show called *COUNTRY AMERICA*, doing country music. As I recall, we also worked on the film *DR GOLDFOOT AND THE BIKINI MACHINE* and *DR GOLDFOOT AND THE GIRL BOMBS*. It was a dark date, so we don't get any residuals!

Who was the producer on those sessions. Jerry Styner, Guy Hemric ...?

BOB: Guy Hemric sure rings a bell. We did a lot of work with Guy. A lot of movie work. Much of this work was dark dates because they were not done through the union. We did *BEACH BLANKET BINGO* and a whole rash of things. We were recording the actual soundtrack material. We did not work on the actual record releases by Annette through Buena Vista and Tutti Camarata. However, we did work with Tutti on some Disney film soundtracks.

So essentially, The Eligibles were the male backing vocals heard on most of the American International Pictures *Beach Party* film soundtracks?

BOB: Yes. We did tons of those. As I recall, Guy wrote a lot of the material with Jerry Styner. *HOW TO STUFF A WILD BIKINI* is one of the films I actually receive residuals for.

What part did you sing in The Eligibles?

BOB: I sang baritone. Stan and Ron got a lot more work because they were tenors. I only got one film credit ... *LITTLE MERMAID*.

Do you remember Gene Morford?

BOB: Gene came to town from Texas and completely took all my work away! He had the same range and a similar voice to me, but he also did solo work which I didn't do. I don't begrudge him. He was a nice guy, but when he came into town, my singing career went into the toilet!

I also sang on *REDLINE 7000* (1). I occasionally get a residual on that. We would have done the male backing vocals on the film ... me, Stan, Ron Hicklin and Al. I think we did two or three things with Carol Connors. We recorded under a number of different names.

During 1965 I went to Europe and as a result I missed out on a lot of stuff the other guys were doing. They did a lot of work as a trio.

There was a Carol Connors related single on Hanna Barbera Records. Do you remember a single by a group called The Bombers?

STAN: Yes, I think we did that.

You also wrote material for the Hanna Barbera company didn't you?

STAN: They had this record company that lasted about a year - HBR - and they just hired me to produce and write for them. I did a series of albums, all based on the Hanna Barbera cartoon characters. There was maybe six or seven, maybe eight albums.

I never got any BMI money from them because do you know who was listed with BMI and/or ASCAP ... Anihanbar Music ... HBR's music company! So many of us real writers got screwed out of that. One of the bigger ones was Jimmy Webb.

He did a lot of staff writing for the company at one time, but he never got a dime. He got a salary, but no BMI or ASCAP. Hanna Barbera made a fortune out of that.

One longplayer in particular interests me, the Squidly Diddly longplayer for HBR. Who was responsible for the vocals?

STAN: It was basically a three or four part group. Jackie Ward and I and a couple of The Blossoms. The backing tracks were just a studio group, probably Hal Blaine, Richie Frost, Carole Kaye, Glen Campbell; just the usual studio people.

We cranked those records out in like three or four hours from start to finish, live with a little rhythm section; singing everything live. It was The Blossoms, Ron and I and Al Capps ... the Blossoms and Jean King.

How about Gracia Nitzsche?

STAN: I didn't work with her very much, maybe once or twice. We were kinda at a different level. There were these kinda funky rock and roll street singers and then there was us. We were more like technicians. We would go in and either read it or make it up; do it real fast and get out of there and go to the next date. Gracia and her friends were more authentic street level. They were not real proficient in terms of reading music. They could only do certain things, whereas we could do everything.

We did soundtracks, records, television themes, everything. We were more musician singers than they were, so subsequently we operated in different circles. We sang with The Blossoms a lot because there was a lot of mixed group stuff ... black and white and girl and boy and we just happened to be the trio that was hot in the male sound and they were the trio who was hot in the female sound. The trio at this stage was me, Ron Hicklin and Al Capps. Once in awhile Bob Zivim was involved with us, but not very often. After *SHINDIG*, he didn't do much with us.

Danny Hutton was also on HBR at the time ...

STAN: Right, when I was there Danny was doing some work for them. This was also the time he was working with Brian Wilson. I remember it quite well. I also worked with Joe Saraceno a lot, on many of his records ... I think The Marketts ... just oohs and aahs. I also think I did The T-Bones.

Did you ever cross paths with Brian Wilson around the time of your work with HBR?

STAN: Yes. Ron and I and I don't remember who else was there, we walked into Brian's house and off the front entry was this beautiful wood panelled library that he had turned into a recording studio and they had ducting and pipes all over the place that ruined the damn thing. He had a little studio in there and although I can't remember the song we did, we did something there.

Anyway, the story about *Heroes And Villains* that was told to me by his engineer Chuck Britz ... we were doing something there and he played us *Heroes And Villains*. He had just finished mixing and I said, "Well that's good, but it's not as good as *Good Vibrations*." Well Chuck turned to me and said, "Well you should have heard it three months ago!" And I said, "What do you mean?" Chuck replied, "Well, Brian worked on this for six months as his follow-up to *Good Vibrations* and it was a masterpiece. You would not have believed it! It was a six month project. Then some guy came in off the street, he was a friend of someone else who was hanging out and Brian turned to him and played him *Heroes And Villains* and then asked him what he thought of it. The guy basically said that he

didn't like it and so Brian wiped the tape! He erased it!" The guy was just some stranger off the street. Brian erased the entire song and then started over from scratch! Chuck said that the version he had just mixed was okay, but it's nothing like it was.

Did you do any work for Gary Usher?

STAN: Not often. As a background singer I worked with Gary maybe three or four times.

How about Gary Paxton?

STAN: Once or twice, not a lot.

BOB: Only on stuff in his own studio ... in his home. Basically they'd lay down a track, then call me or the group in. I'd do a background without even knowing who the artist was many times.

So on a lot of Gary Paxton records it would be The Eligibles doing the vocal backing?

BOB: On a good many of them. And on a lot of the Snuff Garrett things.

Obviously, The Eligibles were doing sessions for many different record labels.

BOB: Oh yes. All over town! The arranging I would have been doing was for the background vocals, usually a head session because nobody had written anything out.

After our group split up in 1965, Al Capps was doing just about all of Snuff Garrett's arranging.

When you did the background vocals for whomever, was the lead vocal already recorded?

BOB: Sometimes the lead was on first and we'd come in and write the oohs and aahs around it. Occasionally they'd play the track and just sing it and I'd do a chart without recording the lead vocal and then we'd go in and do the oohs and aahs. Very seldom were they ever done together.

So often you never even saw the lead singer?

BOB: Right!

On The Zip-Codes' and The Eliminators' longplayers for Liberty Records, you received vocal arranging credit.

I remember the name The Eliminators, but not The Zip-Codes or anything else. I didn't even know I got credit on them.

Both were produced by Buzz Cason.

STAN: Now Buzz was a very good friend of Ron. Ron did most of the work for him. Ron did a lot of work for him.

RON: Yes. Gary Paxton and Charlie Underwood and Buzz Cason. I did so many sessions at that point that I can't really recall anything in particular.

What was it like working with Cason?

RON: At the early stages of our career, whereas I was technically advanced in certain ways, Buzz was more connected. Buzz came with a "Presley" sort of attitude and his roots were different and so I could walk into a session and we went into many live sessions where I'd stand there and while Emie Freeman or someone was running the orchestra down, I would sing Buzz's part over and over and teach it to him by rote and the first time I'd see my part was on the chart on the take! What I was doing ... Buzz was a friend of mine ... I was there because it was Buzz's thing. I was trying to take care of Buzz by teaching him what to do, but at the same time I was constantly dealing with the pressure of the first time for myself because I had no preparation for my part. Everything was like a first read/a first take for me. This of course only developed me more.

How about Paxton?

RON: Paxton and people like this were all part of the record scene at that particular time who had their own thing going. Gary had a deal down here at Nashville West, I guess at his studios on Melrose that used to be the Decca Studios. He and Charlie Underwood were partners or something in that and Buzz would mix with that kind of crowd and so he would get an opportunity to go in there and do something.

Did Paxton sing with you?

RON: He didn't sing with us. However Buzz did. Basically we'd either do the charts - Bob or Al or someone would do the charts, or we'd do a head chart on the date or whatever it was. What I tried to do with Buzz was, I always tried to put Buzz into a situation where he furnished the style and technically the rest of us did the rest of it. It was the same thing I did with The Monkees where I worked with somebody on lead, whether it was Davy or Mickey or somebody and they would do the lead and I would do the background with Boyce and Hart or someone because they weren't group singers. So with Buzz, even if it was in a group, I had him singing lead because he would furnish the particular hook or particular sound or particular style that the rest of us would be chameleons to and I would capitalise on our ability to do that. If Bob or Al was the arranger, it was because what I was trying to do at that point was to quickly get to a plan, a blueprint of exactly what we were doing and just do it! It was just that simple.

I remember stuff with Paxton where I had this little Volkswagen, a 1960 Volkswagen and we were doing some Mustang car tune and we would put a little jive lyric in the background, a racy riff, an off the wall lyric that if you heard what we were really saying, you wouldn't believe it. All the time we were thinking, "We're really getting away with this!" We were so young. On this Mustang song, there was a car revving. That was recorded in a little alley right out behind Paxton's studio. We backed my Volkswagen in there and although it was supposed to be a Mustang, here I was revving this four-banger Volkswagen while they taped the sound with a microphone extension. It was a completely different sound ... an air cooled engine.

On songs like that I used to just nail Brian Wilson's sound. It was always me on stuff like that. That's the kind of tenor work I did and still do!

I was in charge of all this stuff, but I was never in the credits and I'll tell you the reason why. I have always been such a committed team member, but I believe in bringing the right people in on some things. The difference between me as a producer and other producers is that I am an active performer, but I would still surround myself with people like Bob and Al and Ron who were my own peers, my own age, people I had grown up with who were really proficient at writing. My talent was and where I exceeded what they had done was in my vocal ability and my ears and my taste and my motivation when we were working, trying to have people operating at a certain level and putting together the right combination. That's what I always did. I never wrote the songs. I never wrote the arrangements. If I did, it was a head arrangement and all that kind of stuff, so I never got any credit if I was in charge. It was always somebody else and part of the package with me was never, "Okay, I want part credit on the writing or this ..."

For instance, I remember working with Gary Lewis And The Playboys. We were doing the second hit *Count Me In*. That was Buzz, okay, but Buzz wasn't there on any of that. I did all

that stuff with Leon Russell, but because Buzz was into writing and publishing, Buzz got that into Snuff and got it chosen. I think Glen Hardin wrote it. I think Buzz did the demo on it. On the third record (which was *She's Just My Style*) I had Al come down and while we were working on what ended up being the fourth record, Al was in Studio 2 in Western writing *She's Just My Style*. He was the one that sang, "Don't you know she's just my style", the bass part. Anyway, when Al got back they already had a track and a title from Snuff and nothing else. Leon laid a track and Al wrote a song over it and Gary, Al and I recorded that. I think when the writers' credits came out, it was Al and Snuff and Leon (2), but it was always that way. And I brought Al down just to hang out and to get to know those guys.

With Gary Lewis, what was your position?

RON: I sang lead with him. We would probably do around five tracks and that was the days before cell-syncing, so what we would do if there was like E overdubs, we would go all the way down. I would teach him the phrasing and we would sing together and my voice would try to round his out a little because he sounded more like (his father) Jerry Lewis. I'd try to round him out a little and I'd sing harmony parts. It was the same kind of thing I did with The Monkees.

With Gary, we'd actually sing the lead together. The result was a hybrid sound. The first session I really came into, I did a #1 record. It was *This Diamond Ring* for Gary.

BOB: Gary Lewis always sounds double-tracked on his records because that's Ron singing with him. Ron was singing in his ear to keep him on key. They spent hundreds of hours in the studio. Ron was working scale and when he presented the bill which had all these hours on it ... it was tremendous, thousands and thousands of dollars ... Snuff said, "My God. We can't pay this!" and Ron said, "What do you mean? You got me here all these hours and I'm working for scale. Okay, I'll go to the Union." So Ron went to the Union and they settled for half. He was quite miffed at that, to say the least and I remember his comment, "What do we need a Union for when they're happy to settle for half scale!"

Who were some of the other acts you sang with?

RON: I also did The Partridge Family, The Monkees, some of The Archies, one of the Chipmunk's voices, Gary Puckett And The Union Gap's material and backed Ricky Nelson on his pre *Garden Party* hits. For Ricky, there was the four of us - Jerry Fuller on baritone, me on top tenor, Al Capps on bass and Glen Campbell on second tenor. We never got name credit on any of these. The feeling to me was that whatever we were asked to do, whatever we were trying to do, we did it the best we could. That was the prize, not the name credit.

STAN: Ron (Hicklin) and I also recorded the *HAPPY DAYS* theme for the television show, but never released it as a record. Other television themes we did were *BATMAN*, *IT'S ABOUT TIME* and *THE PARTRIDGE FAMILY*. I sang the lead on the pilot with Tom Bahler. We did a duo on a lead. The pilot sold and then they redid it with David Cassidy.

BOB: We also did *Little Sidewalk Surfer Girl*. Originally it was Mike Curb And The Eligibles. We did some things with Mike singing lead. As the Eligibles we also backed Beatrice Kaye and Ronnie Dvonn. At one time or another we backed just about everybody in town.

How was the packaging chosen for the studio group material that you did?

RON: Generally what would happen was I would have the recording session, give it our best shot and then the people who were into the mix a lot further than that and I mean the mix, not just the sound mix, but into the packaging and the marketing and the distribution - we had nothing to do with that. We were just hired guys at \$25 or whatever to do it. However, Gary Paxton had a reputation for not doing Union sessions. Did you ever work with Curt Boettcher?

STAN: Oh yeah. Curt was a good guy, very talented. *MILLENNIUM* was one of my favorite albums of all time ... vocal group albums. Gary Usher was involved with that. It was very, very innovative. There were things in that, that nobody had ever done before. Curt Boettcher was brilliant. I was a big fan of his.

Now what was the story behind the song *Yellow Balloon*? You were the lead vocalist on it weren't you?

STAN: Gary Zekley called the four of us in to do a demo because he was trying to sell the tune. He had the track, the lyric sheet and the melody written out and we did the background parts. It was me, Ron Hicklin, Al Capps and Bob Zwim.

RON: That was just a \$15 demo. That was my quartet. It was my job and I ran over on a lunch break from something else to do it over at Yucca and Argyle at Armin Steiner's studio. I did it as a demo and it was my arrangement.

STAN: So we did this background part and we knocked that off in about thirty minutes. We made something up and did it. It was basically a rip-off of The Turtles. It was every lick you could ever think of. We put every cliched thing we could think of into this dumb thing. Then as we were about to leave, he says, "Will one of you guys throw a lead track on here for me because I don't have anybody to do it right now." I had never done a solo on a record in my life. I'd always been just a background singer. Well, one of the guys who would normally have done it said, "No. I have another date." Therefore I stuck around and I put the solo on it in about ten minutes; doubled it and left.

RON: The lead vocal was by Stan and it was his first ever. He never sang the lead with my quartet at Capitol. I did. Anyway, after we had sung the background vocals I left to go back to my other gig. I thought someone else would sing the lead and get it over to Jan & Dean because it was supposed to be a demo for them. Well Stan hung around after the session and they wanted someone to put a lead on it, so he did. That was fine, but I would never have recorded Stan on it. He wasn't as polished a singer as I would have wanted, yet he was perfect for that item.

STAN: Then, within a month, or something like that, the damn record is on the street as is! At the time we were under contract to Snuff Garrett as an act ... The In Crowd ... but he had not really cut us on anything, so we said, "Look, this damn record is out. Let's make a deal with Zekley." By that stage Zekley had called "his group" The Yellow Balloon, yet he had not even asked our permission to use the demo as a finished master, let alone release it as a record! However, Snuff hated the record. He didn't want anything to do with it! He didn't want to buy it; didn't want to put it on his own label. He simply hated it. It wasn't his kind of thing. He was into Cher at the time and I sang on everyone of those records.

Well, he got himself an attorney, I think it was Robert Fitzpatrick, and they threatened to sue and then made some kind of deal. What wound up happening was that the record

got up to #25 and I think the lawyer and Snuff might have gotten some money, but I'm not sure. I know the lawyer got some money. We never saw a dime!

BOB: Ron, Stan, Al and myself were The Yellow Balloon! We did the record *Yellow Balloon*, then they hired a group to go out on the road. They hadn't paid us and so we sued them. Therefore they didn't hire us to do the album. In fact we had a lawsuit against the producer Gary Zekley at one time.

HOW DID YOU TEAM UP WITH ZEKLEY IN THE FIRST PLACE?

BOB: We simply had a reputation around town. I think there was a musical director in charge who called upon our services. **STAN:** The connection with Zekley was that I had worked with him on some of the Jan & Dean records. Gary was very talented. He had a lot of great ideas. I remember that very well. All the records I ever did for him were kinda different.

We tried to get the rights to the name The Yellow Balloon to do a follow-up; to do it right and to make an album. We couldn't even do that because Snuff wasn't interested! So that was the end of that!

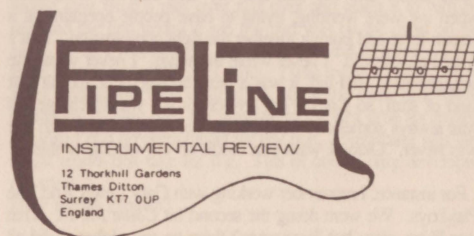
RON: Once the record (which we thought was only a demo) was released, that's when the problems really began because I had us, the group, signed with Snuff. I didn't know what to do so I turned myself into the Union!

We had been doing background work, but I figured that Snuff was going to know it was his quartet being released on somebody else's label. Even though we did it as a publisher's demo, it was now a Top 30 hit!

Anyway, I turned myself in because I figured that sooner or later it was going to hit the fan. I was really so serious about my career that I didn't want any problems with AFTRA. Therefore I went over there and spilled my guts about it. I almost cried! I said, "I don't know what the hell to do. I'm not looking for anything but understanding. We're all young and struggling and trying to do something and I think somebody did something that's not right."

Basically who I had talked to just turned their head and said, "Forget this. Don't tell anybody this. Just bury it." And that was the end of it. But in my mind I was never going to do another thing that didn't go through the Union. At that point I thought, "I know who I am and I know what I am capable of doing and I'm not going to bust my arse for you for \$25 and turn around and work for you for \$15! From now on it's whatever scale is. If you can't pay it, then I'm not there. If you want me to do you a favour, then I'll do it for nothing, but I won't do it for less than what I should get!"

The Yellow Balloon experience taught me a good lesson. At that point I thought, "There's too many people taking advantage of people. There's too much of that kind of crap. All I ask is that you accept me as a professional and I'll come and do my best."



- (1) Two songs are featured in Paramount Pictures' *REDLINE 7000: Let Me Find Someone New* (Carol Connors-Nelson Riddle) *Wild Cat Jones* (Carol Connors-Buzz Cason)
- (2) The credited writers of *She's Just My Style* are listed as: Gary Lewis-Leon Russell-Thomas Leslie-Al Capps
Thomas Leslie was a pseudonym of "Snuff" Garrett. His full name is Thomas Leslie Garrett.

ELIGIBLES DISCOGRAPHY

45s		
CAPITOL 4203	<i>Car Trouble</i> b/w <i>I Wrote A Song</i>	6/59
CAPITOL 4263	<i>Faker, Faker</i> b/w <i>24 Hours</i>	9/59
CAPITOL 4409	<i>East Of West Berlin</i> b/w <i>Young Is My Lover</i>	8/60
MERCURY 72000	<i>Come Back, Music</i> b/w <i>That Carmen Twist</i>	9/62
LPs		
CAPITOL	<i>ALONG THE TRAIL</i>	
CAPITOL	<i>LOVE IS A GAMBLE</i>	
MERCURY	<i>MIKE FRIGHT</i>	

NOTES

- * The Eligibles' *Car Trouble* was included on the Capitol Records various artists compilation *SHUT DOWN* (DT 1918), issued in June 1963.
- * The recently released "2 FOR 1" CD release by Liberty/EMI Records teaming The Gary Lewis And The Playboys' longplayers *EVERYBODY LOVES A CLOWN/SHE'S JUST MY STYLE* (0777-7-80056-2 9) credits The Eligibles with "Background Vocals".

IN CROWD DISCOGRAPHY

45s		
VIVA 604	<i>Questions And Answers</i> b/w <i>Happiness In My Heart</i>	10/66
VIVA 610	<i>If I Knew A Magic Word</i> b/w <i>Never Ending Symphony</i>	6/66

NOTES

Additional IN CROWD releases can be found on the Hickory, Musicor and Abnak record labels, but these appear to be unrelated to the Viva Records' group.

RELATED

THE ELIMINATORS		
LIBERTY LRP 3365/LST 7365	<i>LIVERPOOL, DRAGSTERS, CYCLES AND SURFING</i>	5/64
THE ZIP CODES		
LIBERTY LRP 3367/LST 7367	<i>MUSTANG</i>	5/64
THE HONDELLS (1)		
Mercury 72405	<i>Little Sidewalk Surfer Girl</i>	2/65
THE YELLOW BALLOON (2)		
CANTERBURY 508	<i>Yellow Balloon</i> b/w <i>Noollab Wolley</i>	2/67
THE HANNA BARBERA SINGERS		
HBR 2043	<i>SQUIDDLY DIDDLY'S SURFIN' SURFARI</i>	2/66
THE BOMPERS (3)		
HBR 441	<i>Do The Bomp</i>	3/65

NOTES

- (1) There is some confusion as to who actually sings the lead on this Mike Curb-Harley Hatcher composition. According to group member Randy Thomas, he sang the lead vocal, but upon listening to the tune it does not sound like Randy. With acknowledged contributions by The Eligibles, it is possibly a dual lead (Ron Hicklin and Randy Thomas). This second lead was perhaps overlaid after Thomas had already recorded the lead by himself. It could also bear no real Hondells involvement and be strictly a Mike Curb studio production with The Eligibles providing all the necessary input. Further investigation is warranted.
- (2) The flipside of *Yellow Balloon* was the instrumental track played backwards (hence the title). Various different label configurations exist. Initially the title was printed mirror-reversed, but later pressings simply featured the word Yellow Balloon printed as Noollab Wolley. The Eligibles' version of *Yellow Balloon* was also included on the longplayer *YELLOW BALLOON* by the group The Yellow Balloon (Canterbury Records CLPS/CLPM 1502).
- (3) *Do The Bomp* was co-written by Carol Connors, Roger Christian and Lester Boxer. The flip *Early Bird* was an instrumental written by Connors, Christian and Corky Wilkie. Wilkie was the sax player with the group The Dartells.

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SURF'S UP DUDES WITH THE BIG KUHUNA

From the thundering barrels of Utah comes some more surf wax reviews by Mr. *SURF RAIDER* himself, Bob Dalley.

In between listening to the latest releases, Bob has also been spinning the discs on local radio as *THE BIG KUHUNA*. If you are interested in hearing some of the Kuhuna's shows, why not contact him c/o Robert Dalley, 1312 W 8780 S West Jordan, Utah 84088, USA. At present, four shows are available - APRIL 1991, MAY 1991, JULY 1991 and JANUARY 1992. Price is \$7.50 each or the set for \$25 plus postage. Postage for one tape is \$2.50. All four is \$10. Now, on to the reviews:

THE CHALLENGERS 25 GREATEST INSTRUMENTAL HITS (CD) (JAPAN) KING KICP-2157

Born Free-The 'In' Crowd-Somewhere My Love-A Taste Of Honey-Summer Place-Cast Your Fate To The Wind-Strangers In The Night-More-Stranger On The Shore-Alley Cat-Telstar-Penetration-Walk Don't Run-Wipe Out-Out Of Limits-Tequila-The Man From UNCLE-The Lonely Bull-Memphis-Rebel Rouser-Only The Young-Pipeline-Raunchy-Work Song-Mr Moto

GNP/Crescendo Records and King Records of Japan have reissued most of The Challengers GNP Records on CD. Currently the CDs are only available in Japan and in most import record shops. It is really nice to have the GNP collection in the handy form of a CD. Although the album has been available in repressing since the sixties, we may see a resurgence in the popularity of The Challengers material as collectors scramble to get copies of the CD's. The two album set is re-mastered onto one CD. Same cover is used from the album. Worth having in your collection. Originally GNPS 2-609.

THE CHALLENGERS WIPE OUT (CD) (JAPAN) KING KICP-2158

Wipe Out-Pipeline-Lonely Bull-Tequila-Happy Time-Memphis-Rebel Rouser-Big Shot-Cruel Sea-Small Fry-RJ Mike-Igor's Theme

This CD is reissued in its original LP format, cover and all. Some of the songs on this CD are included on the 25 *GREATEST INSTRUMENTAL HITS* CD, but there are many that are not and can only be found here. Good sound quality. Originally GNPS 2031.

THE CHALLENGERS AT THE TEENAGE FAIR (CD) (JAPAN) KING KICP-2159

Collision Course-Duck Waddle-The Wedge-Scratch-Tired Of Waiting-Mrs Brown You're Got A Lovely Daughter-Small Fry-Do You Wanna Dance-When You Walk In The Room-Come Right Back To Me-Count Me In-K39

This CD is reissued in its original LP format, cover and all. This LP, now CD, was billed as a live album recorded at the Teenage Fair. It always bothered me that it wasn't. The songs included here are obvious studio cuts with the announcement of songs and crowd noise being dubbed in later. Some of these songs can be found on other releases. Still it is nice to hear the songs free of skips and pops that vinyl brings us. Originally GNPS 2010.

THE CHALLENGERS CALIFORNIA KICKS (CD) (JAPAN) KING KICP-2160

Kicks-What Now My Love-Sloop John B-Gloria-Our Man Flint-One Track Mind-Louie Louie-I Spy-Shakin' All Over-Crestline-Balboa-North Beach

Once again this CD is reissued in its original LP format, cover and all. This was about as far away from the surf sound as The Challengers could have gotten. It seemed that The Challengers were becoming more like The Ventures and recording the current hits in their own style. Still the sound is great coming from a CD. Get it! Originally GNPS 2025.

THE CHALLENGERS SIDEWALK SURFING (CD) (JAPAN) KING KICP-2161

Roller Derby-K39-Small Fry-Collision Course-Surfari-Sidewalk Surfer-Lanky Bones-The Wedge-Scratch-Kami-Kaze-Duck Waddle-Happy Guitars

This CD is reissued in its original LP format, cover and all with that early picture of Neil Norman on his metal wheeled skateboard. This LP, now CD, has really been around the block. It was originally released under the moniker of The Good Guys back in the sixties and remained that way for many years. Recently, it was reissued under The Challengers' name and with the new catalogue number GNPS 2093. Now on CD, the sound is a lot better ... no pops! Another one to have for your collection. Originally released under The Good Guys name as GNP 2001.

[CHALLENGERS fans, also refer to THE CARTOON CONNECTION article on PAGE 1]

DICK DALE AND HIS DEL-TONES GREATEST HITS 1961-1976 (CD) (USA)GNP/CRESCENDO GNPD 2095

The Scavenger-Surf Beat-Hot Rod Racer-Misirlou-Surf Beat-Grudge Run-The Victor-Peppermint Man-Mr Eliminator-Surfing Drums-Mag Wheels-Sloop John B-Night Rider-Let's Go Trippin'-King Of The Surf-Guitar-The Wedge-Those Memories Of You-Deltone Rock-Death Of A Gremmie-Get Back The Feelin'-Peter Gunn

Boy! Was I glad to find this gem in my mailbox today. Neil Norman and Jim Pewter originally released *DICK DALE'S GREATEST HITS* as an LP back in 1975. Jim had taken Dick back into the studio and re-recorded many of his best hits. We still get all that great music here on this CD. We also get a few bonus tracks selected from his Capitol Records albums. Liner notes are provided by Jim Pewter. He gives us good insight on each track, identifying the tracks cut in 1975 with those salvaged from the Capitol vaults. One track making its CD premiere is *Del-Tone Rock*. It is definitely Surf's Up! Coming to you from GNP/Crescendo Records. Get it dudes or be a gremmie!

THE CRUNCHER **SURF GUITAR (CD) (GERMANY)** **NPR 7309**
Contact-The Hearse-Ventura-Batman-Midnight Run-Lonely Boy (Lonely Bull)-Surf Beat-Oceanside-The Old Ladies Seldom Power Shift-The Case-Deep Surf-The Curl Rider-Moon Dawg-Surfers Hop-Torquay-Latinia-Up Up And Away-Malaguena-Lonely Surf Guitar-Soma-Balboa Island-Shootin' The Pier

I was greatly impressed by The Cruncher's first two LPs *GO SURFIN' WITH THE CRUNCHER* and *JUPITER C.* At the time, it was almost unthinkable that reverby instrumental surf sounds could come from Germany. Well, it's been done. Herbert Hooke, the main thrust and guitarist behind The Cruncher, has steadily progressed in his search for the perfect surf sound. I would like to tell you that he has found it!

From the opening riff of *Contact* to the closing notes of *Shootin' The Pier*, Herbert takes you to the heights where no surf guitarist has gone before. There are going to be a lot of surf guitarists who are going to sit up and take notice of what Herbert has accomplished with The Cruncher. One being myself. Herbert plays all the guitar parts and with the aid of a couple of friends, he has all of Germany "Trippin'" to the sound of the surf. No wonder the Berlin Wall came down! It was probably taken out by a 10 footer. This is an absolute must for any collector of instrumental surf music. It can be obtained by writing to NPR Records c/o Herbert Hooke, Jeversche Str 14, 2945 Sande, Germany.

STEPHEN J McPARLAND IT'S PARTY TIME (BOOK) (USA) **ISBN 0-9601880-2-9**
 [204 pages, 8"x10", soft cover]

Over the years, Stephen J McParland has dazzled the world with his knowledge of the California instrumental and vocal surf scene. His outlet of course is a magazine called *CALIFORNIA MUSIC*. It would be easier to take if he lived in California, but this man is writing all this from Australia. Along the way he has also penned several books such as *BEACH, STREET AND STRIP, THE ILLUSTRATED DISCOGRAPHY OF HOT ROD MUSIC* (with John Blair) and others. Now he has published *IT'S PARTY TIME - A MUSICAL APPRECIATION OF THE BEACH PARTY FILM GENRE!* An exhaustive and detailed look at America's *Beach Party* movies. Not only are 30 different films examined here, but the music and the recordings that were released as well. Record discographies abound and show how important the music really was to the whole *Beach Party* genre. Extensive interviews were held with the people who made it happen, actors, musicians, directors, producers and others. Over 200 pages of photos, movie posters and promotional material are presented here. This is a MUST book for the discerning reader of the California surf music era. Copies of this book can be obtained from John Blair, PO Box 70043, Riverside CA 92513, USA.

FROM THE EDITOR

Not reviewed, but recently released are (all CDs):

THE LIVELY ONES	<i>THE GREAT SURFIN' HITS</i> (JAPAN)	TECX-25100
COL JOYE AND THE JOY BOYS	<i>LITTLE HONDA</i> (JAPAN)	KING KICP-2317
THE ASTRONAUTS/DUANE EDDY	<i>MOVIN'/GUITAR MAN</i> (JAPAN)	GSD-2085
THE CHANTAYS/THE SURFARIS	<i>PIPELINE/WIPEOUT</i> (JAPAN)	GSD-2086
VARIOUS/THE ELEKI HITS/NO MATTER WHAT SHAPE/TEEN BEAT '65 (JAPAN)		GSD-2090
VARIOUS	<i>SURF 'N DRAG</i> (JAPAN)	WARNER BROS WPCP-3539
THE BOBBY FULLER FOUR	<i>LIVE AT PJ's PLUS!</i> (UK)	ACE CDCHD 314
THE BOBBY FULLER FOUR	(Original lps + bonus tracks) (UK)	ACE CDCHD 956
THE HONEYS	<i>THE HONEYS</i> (USA)	CAPITOL CDP 7 93193 2
VARIOUS	<i>CALIFORNIA U.S.A.</i> (USA)	SONY A 37412
RONNY & THE DAYTONAS	<i>LANDLOCKED/THE BEST OF</i> (GERMANY)	ARISTA 262 528
THE DELLTONES	<i>20 GOLDEN GREATS</i> (AUSTRALIA)	FESTIVAL D 27037
SURF PUNKS	<i>PARTY BOMB</i> (USA)	RESTLESS 7 72321-2
HONK	<i>COACH HOUSE LIVE</i> (USA)	RESTLESS 7 72393-2
THE BEACH BOYS	<i>SUMMER IN PARADISE</i> (USA)	BBR 727-2
THE CRUEL SEA	<i>4 X 4</i> (EP) (AUSTRALIA)	POLYDOR 865608-2

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THE SOUNDS OF SUMMER

ADRIAN BAKER AND GIDEA PARK

As a recording artist, the career of Britisher Adrian Baker has been well documented by this magazine ever since he first hit the road with Gidea Park. CM 61, the *BRITISH BEACH MUSIC* issue, featured an extensive story on the studio wiz. Subsequent issues have attempted to augment any additional developments.

Now a full time vocalist with The Beach Boys, Adrian has also recently issued *A B C D*, a sixteen track CD of some things old, some things borrowed and some things new. At present it is a private issue only, but can be readily acquired from Gidea Park group member Martin Lawford, c/o The Shire, Grosvenor Road, Orsett, Essex RM16 3BT, UK.

THE STORY SO FAR

"After I had finished talking to Bruce I found myself to be in a state of shock which lasted for several hours afterwards." This is how Adrian Baker described his feelings after Bruce Johnston of The Beach Boys had called to congratulate him on the quality of the jingle Adrian had put together to commemorate Brian Wilson's birthday in 1981 (1). This call led to Adrian meeting The Beach Boys and working with them over the next three years.

Adrian's career had reached a high point with his two main bands Gidea Park and Liquid Gold seeming to hit the UK charts with every new release. It is a badly kept secret that apart from percussion and Ellie Hope's voice, Adrian had produced, arranged, recorded, engineered, played all the instruments and sung lead and harmony vocals at his basement studio in East London, finding time to write Liquid Gold's hits in-between.

It had always been a dream of Adrian's to make his living from music. He started at school, rehearsing in the classrooms with his school friends until joining local bands and playing in youth clubs in London. Then he hit the road with Pebbles, a top show band that toured throughout Britain and Europe during the mid sixties. Although he was the youngest member of the band, he had become heavily involved in Pebbles' recording career, learning his trade by recording in studios such as Abbey Road, Pye and many other famous studios that were springing up all over London. After Pebbles, he joined a well established East London band called Playground, whose members subsequently became the nucleus of several of his later recording projects. Playground became one of the most popular live acts in London. Adrian's high falsetto vocal and searing guitar solos were often the high point of the act.

Adrian's recording career took off in 1976 when he took his reggae version of The Four Seasons' song *Sherry* into the British Top 10. This catapulted Adrian into the mainstream of the mid-seventies pop scene. He was then introduced to Liquid Gold and started writing and recording, soon finding success with a self penned song *Anyway You Do It* in 1978.

Adrian was riding high in the charts again with *Beach Boy Gold* (Gidea Park) and *Dance Yourself Dizzy* (Liquid Gold)

when he took the call from Bruce, a call that was to dramatically change his life for the next few years.

"Joining The Beach Boys on tour did not only mean realising a lifetime dream, but gave me the experience I would need to further my future career." This was how Adrian described the years spent on the road with The Beach Boys in the early eighties. Then followed many other hits such as *Substitute* and *The Night, The Wine And The Roses* for Liquid Gold and following a mid-tour break in 1981, Adrian recorded the next Gidea Park hit *Seasons Of Gold*. Three years of touring the USA with The Beach Boys saw Adrian return to the UK to begin the next phase of his career. After the release of the 1985 single *Summertime City*, he decided to hit the road once again, this time with some close friends from Gidea Park. With brother Ian (keyboards, vocals), co-writer Martin Lawford (guitar, vocals), Alex Duncan (drums), Dave Walker (drums, percussion) and Roger Whitting (bass, vocals).

Over the next six years Adrian fronted the band on numerous gigs and TV shows throughout Europe, moulding the band into the forefront of the European live-music scene. A major move change took place when Adrian moved to Suffolk and rebuilt his studio at his new home "Yew Tree Farm" where after several months revamping and resiting his recording equipment, he began work on several solo singles. Two of these - *Warmth Of The Sun* and *Endless Summer Days* - were used to promote Continental Airlines in Europe and the UK to great critical acclaim.

In the summer of 1990 Adrian was invited to rejoin The Beach Boys' line-up and with great regret he left his close friends in Gidea Park and set off to start a new life in the USA. The proudest moment of his career came in 1991 when his parents and all his close friends saw him appear on stage at Wembley Stadium with The Beach Boys. Following a heavy touring schedule, he returned to Suffolk in December 1991 and together with Martin Lawford compiled a sixteen track CD of various recordings taken from the previous ten years of sessions at "Yew Tree Farm" and the basement studios in East London. *A B C D* is the result.

BIOGRAPHICAL NOTE

(1)	The single in question was: <i>Happy Birthday Brian Wilson</i> b/w <i>Don't Worry Baby</i> [Issued under the name ADRIAN BAKER]	POLO 11	1981
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A B C D

Track lineup:

The Surf Is Up/Surfer's Paradise/Warmth Of The Sun/Lazin' On The Beach/Have You Seen That Girl?/Party Beach/It's Got Rhythm/Endless Summer Days/La-La-La-Limbo/Bring Back Those Surfin' Days/Back in '65/Don't Look Back/American Girls/Summertime City/Stay Healthy/And Your Dream Comes True

CAROL CONNORS "THE REAL ANNETTE"

Compiled from interviews with CAROL CONNORS

Annette Kleinbard, Annette Bard and Carol Connors are not three distinct individuals, but in fact the one person. Throughout the late fifties and early sixties the Kleinbard/Bard/Connors name graced numerous recordings as both a performer and songwriter. Two specific accolades are still well remembered; these being the lead voice on The Teddy Bears' million selling single *To Know Him Is To Love Him* and as the co-writer of The Rip Chords' national Top 5 hit *Hey Little Cobra*.

It is as a songwriter, particularly in the hot-rod music field, that Carol Connors is best remembered (discounting all her more recent achievements) and it is this side of the Kleinbard/Bard/Connors phenomenon that has intrigued musicologists for years. But first things first ...

TO KNOW HIM WAS ... WELL ...

As a man of music, Phil Spector was a hundred plus. As a human being, he was a minus zero. (CONNORS, May 22, 1990)

For two solid years Carol Connors recorded, performed and lived in the shadow of Philip Harvey Spector. As lead vocalist with the trio The Teddy Bears (with Spector and fellow School friend Marshal Leib), Carol notched up four chart hits including the national #1 *To Know Him Is To Love Him*. It was a hectic roller coaster ride for a sixteen year old girl!

I was the only girl in The Teddy Bears. My name was Annette Kleinbard. I also used the name Annette Bard because Annette Kleinbard was so long and difficult. Then when I really thought about changing it I changed it to Carol Connors. Now this was because I grew up under Annette Funicello's ears. ... In school I was a 32 minus trainer bra. ... We watched Annette Funicello grow up in The Mickey Mouse Club Show. She had a 38-D. All the boys in school would come up to me, put their hands to their ears (like mouse ears), wiggle them and look at my boobs and say, "Why aren't your ears growing!". I hated the name Annette. There was only one Annette - Annette Funicello - so that's one of the reasons why I changed my name to Carol Connors. (CONNORS, May 22, 1990)

The reason "Annette" selected "Carol Connors" as her new name was two-fold. First of all she liked the surname of "Connors" and secondly, "Carol" had an alliteration with "Connors".

Did I know there would be 900 plus "Connors" out there as years went by. ... Mike Connors, Chuck Connors, Jimmy Connors, Carroll O'Connor, etc and even a porno queen called all things Carol Connors. In fact I happened to be booked on the same plane with her once. She sat in the back and I sat in 1F; as it should be! I did sue her over the name and she is supposed to use the name Carol L. Connors, but she doesn't. I happened to run into her at a party up at Hugh Hefner's home one day and I said, "Carol, what does the 'L' stand for?" Left out!! - because she never uses it - and she said, "Luscious" and I said, "Touche!". (CONNORS, May 22, 1990)

DON'T YOU WORRY MY LITTLE PET ...

At the time Carol first became aware of Phil Spector she was in Junior High at Louis Pasteur and Phil and Marshall Lieb were students at Fairfax High. It was because Phil began dating her best friend Donna Cass that contact was more or less made with the budding musician. For awhile the rumour was that the song *Donna* (written and made famous by Ritchie Valens) was actually penned by Phil about his then current flame, but it proved to be just that. ... a rumour!

Phil actually came up to me. He had heard me singing because I had always wanted to be a singer and I always entered talent quests in school, etc. Anyway

one day he came up to me and said, "Do you have ten dollars?" and I said, "Are you crazy? I don't even have four cents". He then replied, "Well can you get it?" and I said, "I'll try". So I went to my mom that night and said, "Mom and dad can I have ten dollars because I have to go make a record!". (CONNORS, May 22, 1990)

Mr and Mrs Kleinbard were at first surprised, but as Carol recalled, "I Knew I could always get it out of my dad!". With the required amount, Carol, Spector, Marshal Lieb and a fellow classmate Harvey Goldstein booked some studio time and recorded *Don't You Worry My Little Pet* a Spector original.

It was a dreadful song, but my voice stuck out because I was the girl. So Phil became haunted by my voice. Then one day he calls me up in the middle of exams and he says, "I wanna play you something over the telephone". So I say, "Okay". He then proceeded to play *To Know Him Is To Love Him* on his guitar in that dreadful voice of his and says, "Well, what do you think?". I said, "I don't know ... it's okay". He then said, "Be here tomorrow after school at three o'clock because you have to learn it. We're going into the studio!". (CONNORS, May 22, 1990)

The song was finally committed to tape at Gold Star Studios with Stan Ross engineering.

We did it in one take and it was the first thing that Sandy Nelson ever played drums on. There was one take for balance and one take of my voice and I walked out of the studio. It was done in twenty minutes.

Now the story behind *To Know Him Is To Love Him* was that Phil's father committed suicide and on his father's epitaph is the phrase "To Know Him Was To Love Him" and that's where the title came from. Phil simply changed it from past tense to present tense. (CONNORS, May 22, 1990)

With two recordings completed, Spector negotiated a deal with Dore Records, a newly formed subsidiary of Era Records, owned and operated by Lew Bedell and Herb Newman:

Now at first it didn't sell one record, but it was the #1 requested record in the city on Art Laboe's show on I think KDAY. It was #1 because everyone from the junior high and high school was calling the station. However, they soon discovered we were sort of hyping it because the record hadn't been played anywhere else much at all.

Then a disc jockey named Lou Reager in Minneapolis on KDWB the sister station to the station here flipped it over one day and put it on. He fell in love with my voice - he told me this - and it started to get airplay. Then all of a sudden Lew Bedell and Herb Newman got an order for a hundred records then another hundred, a thousand, ten thousand and finally they admitted, "Oh my God, we have a #1 record here!". (CONNORS, May 22, 1990)

The single was released under the group name The Teddy Bears (now a threesome following Harvey Goldstein's dumping by Spector) and entered the Hot 100 in October. It peaked nationally at #1 during mid December.

Then KPWB got on it and it really took off. It sold astronomical numbers of copies for that time and Dick Clark put the song on his show. That's actually how the record broke! (CONNORS, May 22, 1990)

Dore followed *To Know Him Is To Love Him* with *Wonderful, Lovable You*, but by the time this second single reached the stores (b/w *Till You'll Be Mine*) The Teddy Bears had left the label to take up residence at the much larger Imperial Records:

Wonderful, Lovable You almost made it. It came very close to being a hit. It climbed up to around #50, but the problem was that we were in competition with ourselves. We had gone to Imperial and at that point Phil lost (which he later regained) the innocence that *To Know Him Is To Love Him* had ... the gentleness, the prettiness. In its place the darker side of Phil came out, particularly on some of the songs like *Oh Why* which was our first Imperial single. I hated that sound. In fact I think the move to Imperial was one of the things that really hurt us. We simply lost the innocence we previously had. (CONNORS, May 22, 1990)

At Imperial, Spector soon discovered that he no longer had sole control over "his" group's output. Those in charge were not impressed by the emerging huckster's extravagant use of studio time that was beginning to become the trademark of Spector product. Phil's autocracy was being threatened:

Phil was always going over budget. Even at Dore Lew Bedell was freaking out. Phil did not know when to stop. (CONNORS, May 22, 1990)

The Teddy Bears' output with Imperial (under the supervision of Jimmie Haskell) amounted to a total of three singles and one longplayer, the latter featuring all the single sides, with the exception of *If You Only Knew (The Love I Have For You)* the A-side of the trio's second Imperial platter. The album failed to chart nationally and only the first (both sides) and second single received any sort of significant airplay.

I just don't think the songs were very good and by this stage Phil's sister Shirley (who was insane) was trying to be our manager. It was falling apart. Finally I said, "That's it" and walked away from the group. (CONNORS, May 22, 1990)

Spector was certainly not happy with the situation, but it was not to last. A chance meeting with entrepreneur Lester Sill soon provided him with a new opportunity to develop and expand his production skills with less outside interference. As a result Imperial and The Teddy Bears were soon just a memory.

However, for Carol there was the offer of a solo recording deal and in early 1960 this new arrangement produced the single *What Difference Does It Make* b/w *Alibi* under the name Annette Bard. It would be the last time Carol would use the name Annette.

Unfortunately, her solo debut like that of Spector's (the mediocre throw-away instrumental platter *Bumbershoot* b/w *Willy Boy* under the name Phil Harvey) fell on deaf ears.

Also during this period Carol was involved in a serious automobile accident on Mulholland Drive. She was left incapacitated for some months.

I didn't have a nose on my face. Four operations later I was back together - or nearly! (CONNORS, May 22, 1990)

FROM ANNETTE TO CAROL ... FROM KLEINBARD TO CONNORS

As a solo artist with Imperial, little eventuated for Carol. Airplay was virtually non-existent and restricted by her accident, public appearances were few and far between. However, by early 1961 she had recovered enough to once again continue her career and a new recording deal with Dunes Records (recently formed by Stan Shulman) was soon forthcoming. This association resulted in one single *Dear One* b/w *Johnny*,

Oh Johnny under the name Carol Collins. No production credit was given, yet it should be stressed that Phil Spector was working at Dunes at the time producing both Curtis Lee and Ray Peterson. When quizzed about the session, Carol had no recollection of the songs at all!

Such was not to be the case with her next release which also accompanied another label move. This time she had signed on with a real major, Columbia Records.

The Columbia deal came about through Mike Connor my manager. He worked out the details. (CONNORS May 22, 1990)

Coinciding with her work at Columbia was Carol's friendship with a fellow Fairfax district resident by the name of Sandra Glantz. Still only a teenager, Sandra (known to her friends as Sandy) had just debuted as a recording artist with the local Titan record label. For what she hoped would be a promising recording career she had adopted the name Ginger.

In addition to her recording endeavours, Ginger was also an accomplished songwriter and in fact both sides of Carol's first release for Columbia were the Sandra Glantz originals *My Diary* and *You Are My Answer*. Once again Jimmie Haskell handled all the necessary studio chores.

Present on this auspicious occasion (at Radio Recorders, January 1961) were Allan Reuss (guitar), Clifford Hills (bass), Gene Garf (piano), Robert Gilman (drums) and Howard Roberts (guitar). Haskell took on the role of both session leader and orchestrator. A total of four tunes were recorded. The two remaining masters were *Visions Of You* and *When Will I*.

My Diary started to climb the charts and broke out in Seattle. (CONNORS, May 22, 1990)

Unfortunately this was to be the extent of the single's success and it was not until towards the end of the year (August) that another attempt was made. This time a move to Columbia's own studios was undertaken and drafted in to supply the necessary musical backing were Perry Botkin Jr, Ray Siegel (bass), Gene Garf (piano), Robert Gilman (drums), Allan Reuss (guitar), Howard Roberts (guitar) and a string section featuring Sid Sharp. As before, Jimmie Haskell was at the helm, but replacing Ginger as songwriter was another newcomer by the name of Steve Barri. Barri and Carol wrote *Listen To The Beat* while Carol provided the flip *My Special Boy*.

I met Steve Barri after school. He used to hang out/work at Nurdy's which was a big record store I used to go to. We became friends and ended up doing some things together. (CONNORS, May 22, 1990)

Barri like Sandra Glantz was also a recording artist, having waxed sides for the small Rona record label. He was a capable writer and an adequate vocalist. However, neither *Listen To The Beat* a fairly exceptional recording and certainly Carol's pinnacle at the time, nor *My Special Boy* which like her previous releases still clung to her Teddy Bears' heritage, fared well commercially. To this day Carol still asserts the single was sabotaged, but would not elaborate.

Seemingly unperturbed by this lack of success Columbia Records surprisingly provided the necessary funds to produce one final Connors' platter, this time teaming the demure songbird with arranger Hank Levine. Again Columbia Studios was the chosen location. The result was three songs (recorded mid January 1962), two of which appeared as a single in early 1962. Chosen to grace Carol's Columbia swan song was the Connors-Barri-Levine composition *What Do You See In Him* and the Bodie Chandler original *That's All It Takes*. The latter was quite enjoyable, complete with a big band styled arrangement, courtesy of over a dozen musicians including

Clifford Hills (bass), Ervan Coleman (guitar), Howard Heitmeyer (guitar), Earl Palmer (drums), Gene Garf (piano), Harry Betts (trombone), James Henderson (trombone), Sid Sharp (violin) and Benjamin Barrett. The third song *What Did He Say* remained unreleased.

With the appearance and subsequent failure of her third Columbia single, Carol's option with the label was not extended, yet by the end of the year she had again managed two more single releases, this time with Era Records the parent company of Dore Records which had seen her recording debut.

Herb Newman the owner of Era had been significantly impressed by Carol's efforts that he offered her the opportunity to record some sides. Two of these (forming her second Era single) saw the return of Bodie Chandler as songwriter. Again success was elusive.

The instrumental tracks to Carol's Era recordings were all waxed during April and October of 1962 amid sessions that also saw tracking dates for other Era recording artists such as The Castells, Donnie Brooks, Keith Colley and Bruce Cloud completed at the same time.

Carol's first Era release (August) saw a Perry Botkin Jr production of *Big, Big Love* teamed with *Two Rivers* a Henry Levine officiated date. Present at these were a variety of musicians including regulars Allan Reuss, Gene Garf, Clifford Hills, Bill Pitman, Earl Palmer and "newcomers", Lyle Ritz, Plas Johnson, etc. George Tipton sat in as copyist on *Big, Big Love*.

Although bearing different (uncredited) producers, both *Big, Big Love* and *Two Rivers* were waxed at Gold Star Recording Studios, as were the two tunes that formed her final Era release *Tommy, Go Away* and *I Wanna Know*. The tracks to these were recorded during a three hour session at the end of October that also saw two other tunes completed *I Waited* and *Little Spark Of Fire*. In charge of the session was Jack (Bernard) Nitzsche and in typical form he drew around him most of the famous "Wrecking Crew" to consolidate the overall sound. In attendance were Don Randi, Steve (Douglas) Kreisman, Al DeLory, Frank Capp, Harry Betts, Ray Pohlman, Tommy Tedesco, Carol Kaye, Barney Kessel, Roy Caton and drummer extraordinaire Hal Blaine.

Neither of Carol's Era singles produced any remarkable success and so she was again left her to contemplate her career. It was now four years since *To Know Him Is To Love Him* had sold a million and with six predominantly unsuccessful singles to her credit as follow-ups, it was time for some real soul searching.

TIME WILL TELL ...

Following her subsequent departure from the Era Records' roster, Carol turned her attention to live work and in doing so adopted a somewhat more mature image (she was only twenty). Throughout much of 1963 this was her main thrust; first as a member of the Maria Korda Revue (touring the Orient as part of a USO package) and later replacing Vicki Carr in The Bookends, the female singers with Ray Anthony's band.

It was fun. I enjoyed it and I got to travel. (CONNORS, May 22, 1990)

While Carol involved herself in another side of the music business, a growing musical trend was emerging, spurred on by the June 1962 release of the song *409* by The Beach Boys. Car music or more specifically hot-rod music had arrived. *409* (the B-side of *Surfin' Safari*) peaked in the seventies nationally, but a subsequent follow-up *Shut Down* (the B-side of *Surfin'*

U.S.A.) hit the Top 30. By early 1963 odes to automobiles were beginning to make some noise!

However, in between her appearances with Ray Anthony and the Maria Korda Revue, Carol also found the time to once again team up with songwriter Steve Barri and together with her sister Cheryl the trio recorded some tunes that eventually formed a single that appeared under the group name of The Storytellers.

Recorded at Gold Star during mid April by Levine and a handful of musicians including Ed Hall (guitar), Ervan Coleman (guitar) and Lyle Ritz, the material was initially issued the following month on the one-shot Ramarica record label (apparently a subsidiary of Tampa Records). Two other tunes recorded by Levine at the same tracking session, one of which was *Someone To Love*, remained unissued.

The subsequent single credited Levine as arranger and producer and exuded a Fleetwoods/Paris Sisters styled sound. The A-side of *When Two People (Are In Love)* was written by Barri while the flip *Time Will Tell* was a joint collaboration between Barri, Connors and Harvey Bruce a songwriting friend of Barri.

It was an impressive outing for the newly formed trio and radio airplay reflected the single's potential. Russ Regan who had picked up the masters for Ramarica was an excellent promotions man and his efforts provided a solid launching pad. Although only locally promoted, the single began to generate quite a deal of interest, so much so that it came to the attention of Lou Adler then an executive at Screen Gems.

Adler subsequently purchased the Ramarica masters and negotiated a deal with Dimension Records. In August 1963 the two sides were re-issued as Dimension 1014, but national action failed to materialise. In September yet another Storytellers' single was issued, this time on Capitol Records, but Carol was not involved with these waxings.

While The Storytellers were developing a following, Carol was also toying around with a new musical concept that would shortly open up a world of new possibilities ... and a new career.

One of the reasons why I wrote *Hey Little Cobra* was because I had smashed up my then boyfriend's car which was an AC Bristol and he made me go out to meet Carroll Shelby. I went out to Venice (where his offices were) wearing a pair of hip-huggers and looking real spiffy and Carroll immediately had me come in. We talked and he found out that I had sung *To Know Him Is To Love Him* and he said to me, "Honey, if you write a song about my car we'll work something out if it goes to #1". Well I ended up getting a Cobra. The song went on to become a major hit and I even got to go to Le Mans. I met Lee Iacocca the head of the Ford Motor Company's High Performance division at the time. It was unbelievable. I even got to know all the race car drivers by name. (CONNORS, May 22, 1990)

Sharing songwriting credit with Carol on the tune was her brother, Marshall Howard Kleinbard who adopted the Connors' surname for the outing.

He was much younger than I. I wrote the melody and my brother wrote some of the lyrics. I wrote the majority of the song. (CONNORS, May 22, 1990)

When questioned more intently on the subject of the authorship of *Hey Little Cobra*, Carol confirmed that Terry Melcher did make some changes (Daywin Music took a massive 50% of the publishing), but she could not remember any dealings (at that point) with Gary Usher. According to Usher, Carol first approached him with the initial concept of the song and after some suggestions and reconstruction he sent her over to see Melcher at Columbia.

Regardless of the song's authorship, it did find its way into the hands of Terry Melcher then the hot young producer for Columbia Records (West Coast). Melcher took the song and with The Rip Chords (with whom he was working at the time) recorded it at a session held during October 1963. Carol was not involved with the recording of the song.

Although The Rip Chords were essentially a "real" group comprising Phil Stewart and Ernie Bringas, Melcher and Bruce Johnston took on much of the vocal chores for this particular session, the end result of which was issued by Columbia Records in November 1963. A month later the single had entered the HOT 100 and by early 1964 had peaked in the Top 5. It was not only a hit, but a huge hit!

I was still with Ray Anthony when *Hey Little Cobra* hit. I had to leave because of that. (CONNORS, May 22, 1990)

FROM SINGER TO SONGWRITER ...

Issued the same month as The Rip Chords recording of *Hey Little Cobra* was *CHECKERED FLAG* the third longplayer by Dick Dale & His Del-Tones. The package was a Capitol Records' attempt to establish Dick as not only the "King Of The Surf Guitar", but also "Top Eliminator". Drafted in to help with this transition was Gary Usher who not only provided three songs, but with his "troops" contributed the background vocals heard on most of the album's contents. Also featured was *It Will Grow On You* a song written by Carol Connors (erroneously listed as Connors). It was to be the first of four songs by Carol that would be recorded by Dick Dale; the other three being: *The Squirrel* (with Steve Barri), *Blond In The 406* (with Barri and Steve Gorman another songwriting friend of Barri) - actually a rewrite of another song *Blonde In The Hob* - (unreleased) and *My XKE* (with Barri and Gorman).

By the time these latter three songs surfaced as part of Dale's *MR. ELIMINATOR* album, Carol (through her agent/manager Mike Connor) had acquired a solo recording deal with Capitol. Placed in charge of production was Jim Economides who had been listed with Jim Monsour (Dick Dale's father) as producer on both the *CHECKERED FLAG* and *MR. ELIMINATOR* longplayers.

Also receiving label credit on Carol's subsequent single with Capitol was the seemingly ever present Hank Levine who more or less handled most of the musical duties. The chosen songs *Angel, My Angel* and *Never* were both written by Steve Barri and Hank Levine and again echoed the sound of The Teddy Bears. It was a legacy that was to plague Carol for many years.

In one way or another all of Carol's efforts had reverted to The Teddy Bears' sound, but as far as her songwriting credits were concerned that was another story.

Hey Little Cobra was certainly a new beginning and for the next few years the majority of her songwriting endeavours were to be of a similar calibre and content:

I was really into the hot-rod stuff because I loved cars. I grew up in a car culture. I was going with a psychiatrist at the time (the man whose car I dented) and to this day he believes the reason *Hey Little Cobra* became a hit was because subliminally there's a line in the song that's very sexual - "Around the far turn in the straight-away/I was blowin' off everything that got in my way"! I ended up with a lot of cars. I had a Mustang, a Cobra, a GTO (which I gave to my father and mother as a gift) and even Yamahas and Hondas. It was like a parking lot at my house. (CONNORS, May 22, 1990)

Once *Hey Little Cobra* had hit, Carol was no longer on the outside looking in. Her success provided her with the credentials to parley one success into another and so on. However, being a woman in a predominantly male domain had both disadvantages and advantages:

Sure I batted my eyelids on occasion, but you have to understand (that) being a woman was like being at the bottom of the totem pole. A lot of people hit on me and I refused. If I had looked like Dracula's daughter then I would not have had to deal with that: but I did have to deal with it. (CONNORS, May 22, 1990)

Although in demand as a songwriter, Carol spent little (if any) time in the studio while her tunes were being recorded. This was simply how it was and how it had been in the past. Even though she had pursued the role of recording artist herself she rarely had any input as far as the recording process was concerned. Being a "girl" and then a "woman" precluded such involvement. Added to this, particularly after *Hey Little Cobra* was so successful, was a certain sense of resentment from the male quarter ...

In fact a great story is when Brian and Jan came up to me one day real furious and said, "We knew that *Hey Little Cobra* was written by a girl because you can't take a Cobra out of gear and let it coast to the line!" And I thought, "So what, who cares!" But they were such aficionados whereas I did it more tongue in cheek. (CONNORS, May 22, 1990)

On the heels of *Hey Little Cobra* came *Run Little Mustang* (a solo composition for the Buzz Cason-Gary Paxton Zip-Codes project at Liberty Records), *Mama's Gone Surfin'* (co-written with Steve Barri and Harvey Bruce for Dick Dale's *SUMMER SURF* longplayer), *Charlie's Got A Harley* (co-written with Terry Melcher and Rick Trujillo, but apparently unrecorded), *My Little Hot Rod Queen* (also written with Terry Melcher, but unrecorded) and *Bite, Bite Barracuda*, originally written (with Charla Doherty) as *Mighty, Mighty Barracuda* for Buddy Randell & The Knickerbockers:

Charla was I think short for Charlene. I wrote the one song with her. Dave McGiffert who co-wrote *Bite, Bite Barracuda* with me was dating my sister Cheryl at the time. He is now an associate producer for major films. (CONNORS, May 22, 1990)

Both *Mighty, Mighty Barracuda* and *Bite, Bite Barracuda* were recorded by The Knickerbockers under the supervision of Jerry Fuller. Group leader Randell was formerly a member of the Royal Teens of *Short Shorts* fame.

Bite, Bite Barracuda (recorded in New York City - the group hailed from Bergenfield, New Jersey) was featured as the B-side of the group's first single for Challenge Records (Jerry Fuller was the label's in-house producer) *All I Need Is You* issued in November 1964. Neither side charted nationally.

Although Carol was rarely involved in the recording process that accompanied most of her hot-rod music dabbling, she remained an active recording artist throughout most of this period. After her one-shot deal at Capitol bore little fruit she and her sister teamed up again to record *Go, Go G.T.O.* (as the duo, Carol & Cheryl) a song she had written with Terry Melcher, Steve Barri and Steve Gorman. (It should be pointed out that the label lists the name "Berry" - assumed to be Jan Berry - as a co-writer instead of Steve Barri the accredited co-writer with BMI).

Go, Go G.T.O. was produced by Stu Phillips for Colpix Records and appeared b/w *Sunny Weather* (written by Ted Daryll and Chip Taylor) in February 1965. The song was a fairly exceptional paean to Pontiac's new model, but hardly the equal of *Hey Little Cobra*.

Musically, females singing about the virtues of an automobile somehow never really sounded that convincing. Nonetheless the finished product far outclassed the ballad oriented B-side.

For Carol & Cheryl it was a shortlived outing, yet the sisters were back a few months later in the guise of The Surfettes on Mustang Records, waxing the Connors-Buzz Cason tune *Sammy The Sidewalk Surfer* as more or less a companion piece to Jan & Dean's *Sidewalk Surfin'*.

Selected to complete the single was the instrumental *Blue Surf*, a tune that bore no involvement from Carol or her sister. In fact it was a much earlier recording (written by label boss Bob Keene using his real name of Robert Kuhn) that had previously been included on The De-Fenders' Del-Fi Records longplayer *DRAG BEAT* under the title *Tequila Joe*. It also should be pointed out that The Surfettes' *Blue Surf* is NOT the same as the tune of the same name that was featured as the B-side of The Country Boys' single *Oakie Surfer* on Del-Fi.

The Surfettes also recorded a short radio station jingle (written by Keene) for Los Angeles radio station KRLA with whom Keene enjoyed a successful commercial liaison.

Another Connors' related single release that featured an instrumental flipside was *Do The Bomb* b/w *Early Bird* that appeared on the Hanna Barbera record label in March 1965.

As an instrumental, *Early Bird* was a rhythm and blues based tune by disc jockey Roger Christian and Corky Wilkie the saxophonist with the Oxnard, California based sextet known as The Dartells.

Do The Bomb was a Roger Christian, Carol Connors and Lester Boxer composition that featured a male vocalist attempting to entice the listener to try a new dance step. In the process it exuded a strong and full production.

The single was issued under the "group" name of The Bompers.

A SWINGIN' TIME

In addition to her singing and songwriting contributions to what was emerging as "The California Sound", Carol also became involved in the burgeoning teenage motion picture industry. During 1965 she appeared in no less than four major films, the first of which was the United Screen Arts release *A SWINGIN' SUMMER*. For this Reno Carell Production she also wrote (with Roger Christian and Buzz Cason) the title song. Carol did not sing the song in the film (Capitol recording artist Jody Miller was given that opportunity), but she was featured on the subsequent soundtrack longplayer. Apparently Capitol Records would not give permission for Jody Miller to appear on the Hanna Barbera soundtrack release and so Carol was enlisted to re-record the title tune.

Carol's appearance in *A SWINGIN' SUMMER* was followed in May by a much greater involvement in Paramount Pictures' feature *THE GIRLS ON THE BEACH*. On this occasion Carol not only appeared in the production, but also contributed one

song and sang two. Enlisted to supply the score was Gary Usher. In charge of the musical supervision was Nick Venet.

It seems to me Paramount had contacted Nick Venet and (once again) because his relationship with The Beach Boys had deteriorated and Brian not really being able or capable of scoring a motion picture at that stage, he called me onto the scene and put me in charge of the music. (USHER, May 15, 1984)

Usher provided the basic score and contributed two songs, the previously recorded *Lonely Sea* and *Why Do I Love You So* a new collaboration with Roger Christian. The latter as well as Carol's contribution of *We Want To Marry A Beagle* (written with Richard Taubman) were produced by Usher.

I do remember working with her (Carol) on two songs. She sang the leads. Actually in a small way it was a big thrill for me because here I was producing the girl I once idolized as the lead singer of The Teddy Bears' hit *To Know Him Is To Love Him*. (USHER, May 15, 1984)

Both songs in question were featured in the film as "performed" by four of the female stars of the production (Gail Gerber, Linda Marshall, Lana Wood and Noreen Corcoran) in the guise of a pseudo Fab Four. Although "performed" in the film by the quartet, it was Carol who contributed all the vocals, overdubbing where necessary.

I liked *We Wanna Marry A Beagle*. It was very cute. I think I met the producer of the film and that's how I got the part. (CONNORS, May 22, 1990)

Also in production during this period was Howard Hawks' racing spectacular *RED LINE 7000* and again Carol was well represented:

When Howard Hawks did *RED LINE 7000* he was one of the greatest directors. In that film he discovered James Cagney.

He had heard *Hey Little Cobra* and he had wanted to meet me because if I'm not mistaken they were planning on using a Cobra in the film. The bigger one. The 427. So I went into a meeting at Paramount and he thought he wanted me to act in the film. I said, "But Mr Hawks - I am not an actress - I'm a songwriter!" Then he said, "Well let me put it to you this way Carol. If you don't act in my film I'm not going to use your song!" So I said, "Fine".

I ended up on the payroll for three months and I kept getting cheques from Paramount. I think I maybe had six days work out of the whole time and I wrote the song *Wildcat Jones* (*The King Of The Track*) plus another one with Nelson Riddle called *Let Me Find Someone New* and I had the greatest experience. Howard Hawks just adored me. He thought I was just so pretty. (CONNORS, May 22, 1990)

Both *Let Me Find Someone New* and *Wildcat Jones* (written with Buzz Cason) were featured as production numbers in the film. Carol performed *Let Me Find Someone New* and Gail Hire sang the other.

So I got to work on the film and meet Nelson Riddle. I structured the melody on *Let Me Find Someone New* and he told me, "You're going to end up a composer not just a lyricist because you have such a hold on melody."

Gail Hire sang the lead. There were four girls in the background - Cissy Wellman, myself and two others who were waitresses in the film. We all did the part, "Wildcat Jones is the king on the track/Wildcat Jones he never looks back" and Gail did the recitation. I guess I did do the other song myself." (CONNORS, May 22, 1990)

Also from 1965 was *THAT FUNNY FEELING* starring Bobby Darin and Sandra Dee. Although Carol neither supplied material nor sang, she was occasionally glimpsed in a scene or two; as she was the following year in the Doris Day vehicle *THE GLASS BOTTOM BOAT*:

I worked on Terry Melcher's mother's film as an actress with a couple of lines. I remember going to Catalina on the glass bottom boat. I wanted to write the theme song, but I didn't. Terry was also involved in that, as was his father Marty Melcher.

I also appeared in *THAT FUNNY FEELING* with Bobby Darin and Sandra Dee.

Doing the films was great fun. We had a ball. I used to get parts because they thought I was pretty. I went in for the music and ended up getting to be in the film in a bikini. (CONNORS, May 22, 1990)

Carol had no involvement musically with *THE GLASS BOTTOM BOAT*, but the following year saw her back in front of the camera, this time waiting on the Connors-Christian composition *Book Of Love* in the Crown-International pictures' release *CATALINA CAPER*.

Clad in tight black slacks and with a bare midriff it was obvious why she was called upon. The song was also excellent and bore no relation to The Monotones' 1958 hit.

LONELY LITTLE BEACH GIRL ...

Although Carol had developed a healthy relationship with the motion picture industry, none of her musical performances actually found their way onto vinyl. Only her re-recording of *A Swingin' Summer* (titled simply *Swingin' Summer*) was captured for posterity on the Hanna Barbera soundtrack longplayer. The rest remained confined to their respective soundtrack prints.

However, a totally different situation prevailed for Carol's other recording activities. Besides her waxings for Colpix (as Carol & Cheryl), Mustang (as The Surfettes) and Hanna Barbera (as Carol Connors and for the "group" The Bompers), Carol also managed to acquire an advertising assignment for Yamaha motorcycles. It was a working relationship that produced one song titled *Yum Yum Yamaha*:

I did that for a promotion and I even went to Japan.

A lot of people would contact me because I was a girl and because of the success of *Hey Little Cobra*. I was very aggressive about getting work. (CONNORS, May 22, 1990)

The recording was pressed as a one-sided promotional disc and distributed to Yamaha dealers and various radio stations. The "artist" was listed as Carol Connors And The Cycles. No writing or production credit was given and according to Carol, the song was already written and recorded. All she did was add a lead vocal. Assisting her was her sister Cheryl.

She had a wonderful voice. She was more or less always on the fringe of the music business; never fully committed. (CONNORS, May 22, 1990)

By the end of 1965 it had become obvious that Carol Connors was fully entrenched in not only the Los Angeles music business, but also in the Hollywood "scene" at the time. She was seen with the right people and forever on the look out for more and more work. She had finally graduated from singer to songwriter and on occasion, actress. It was a fast paced lifestyle and in true Connors' style she relished every minute of it. To an extent she had taken on many of the characteristics of the cars she wrote and sang about.

In February 1966 what appeared to be a Carol Connors' tribute record appeared on Hanna Barbera Records (the third Connors-related release on the Hollywood based label). Issued under the "group" name The Chains, the release teamed the Connors-Christian collaboration *Carol's Got A Cobra* with the non-Connors-related offering of *I Hate To See You Crying*. Again no production details were listed.

Although Carol was not involved in the actual recording of the song and the identity of the male "group" responsible still remains a mystery, the subject of the song was undeniable female, as evidenced by the opening verse: "She gets the

highest grades in all her classes/looking real studious in her horn-rimmed glasses". Copies of the single were also issued under the slightly altered title of *Carol's Got A Cobra*, an obvious accolade to Carroll Shelby the designer of the Cobra sports car. We can only assume that Carol or Roger needed another new car!

The release of The Chains' single provided the Connors-Christian songwriting team with yet another feather in their cap. Carol and Roger were certainly a capable twosome when it came to chronicling the teenage psyche of the period. Carol had the melody and Roger had the words and together they were able to express and highlight the feelings of being young, carefree and often undeniably Californian. The exuberance of living in the Golden State was particularly infectious and this was certainly reflected in their product.

In addition both Carol and Roger also held influential positions within the music industry of the period. However, the Connors-Christian partnership never produced a successful chart record. Nonetheless it was a prolific union, further evidence of which was *My Baby Looks, But He Don't Touch*, a sultry, moody and highly moralistic solo outing by Carol for the small Mira record label. The song was another Connors-Christian composition.

I love that song. It's one of my absolute favourites, but it never happened. I have a theory that for a song to be a hit, it can't just be a great song. You also have to have a record company behind you and a promotion team behind you. The timing has to be just right.

I did do some live appearances ... not a lot ... I even talked Mira into putting out a (picture) sleeve with the record because I had always wanted a sleeve. Thankfully, Randy agreed. (CONNORS, May 22, 1990)

The accompanying picture sleeve highlighted a rather steamy Carol, complete with plunging neckline. It was pure Connors! Credited with the single's production was one Marshall Lieb, an old associate who had followed up his successful association as a member of The Teddy Bears with involvement in The Gamblers' *Moon Dawg* and The Hollywood Argyles' *Alley Oop*. He also found time to write for *MOVIE TEEN ILLUSTRATED* and to pursue various production duties under both the name of Lieb and the less Jewish moniker of Ted Marsh. The short-lived Marsh record label was also one of his ventures.

Lieb's production work on Carol's Mira single, particularly *My Baby Looks, But He Don't Touch*, was uncannily Spectorish in nature and similar to his work with Alder Ray for Liberty (the Gary Zekley song '*Cause I Love Him*') during 1964. It was full, lush and very atmospheric.

The B-side of Carol's Mira single was *Lonely Little Beach Girl*, a Connors' original that once again relied heavily on The Teddy Bears' sound... soft, delicate and simple. Lieb again handled the production work.

An additional contributor to the session was producer/guitarist Richard Podolor. He received arranging and conducting credit. Podolor, a veteran studio musician, participated in many of the sessions produced by Gary Usher for Capitol, Decca and various other labels. He was also one of Usher's main "troops". The Podolor family also owned and operated American Recording, a well respected recording studio that was also the "home" of record labels such as Admiral and Don. The guitar work heard on both sides of Carol's Mira release was courtesy of Podolor.

In hindsight it was unfortunate the single was issued on Mira, hardly a force in the Los Angeles music industry at the time.



ROCKHOUSE: NO.1 in
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Headed by Randy Wood, the label's roster included such artists as Kim Fowley, Joey Paige and later Curtis Lee, none of whom provided chart material. Only *The Leaves* and *The Forum* (issued after Carol's single) were major chart contenders on Mira.

Another Connors-Christian-Lieb collaboration appeared in May 1966 as a single for Imperial Records under the "group" name of California Suns. Produced by Lieb, the A-side featured a Connors-Christian rewrite of Jan & Dean's Top 5 hit *The Little Old Lady (From Pasadena)* that Christian had earlier penned with Jan Berry associate Don Altfeld. Titled *Masked Grandma*, this new composition was even more tongue-in-cheek in content:

Roger Christian was a good friend of mine. I always thought he was a wonderful writer. (CONNORS, May 22, 1990)

The subject matter was as equally offbeat as *Miss Prudence Prim Of The PTA*, a Connors-Christian collaboration that did not find release. Whereas *Miss Prudence Prim...* was a character out of Jan & Dean's late 1964 hit *The Anaheim, Azusa & Cucamonga Sewing Circle, Book Review And Timing Association, Masked Grandma* was about "a little old lady just a little bit meaner than the Little Old Lady From Pasadena" who was "the terror of the Safeway and the Thriftmart". It was pop music at its most inane, but it worked. The male chorus delivered a musical "tour de force" complete with kazoo accompaniment and a remarkably full production. Lieb again lived up to his Spector heritage.

Likewise the flipside *A Little Bit Of Heaven* (written by Gary Williams) was also an excellent waxing, full of strong harmonies and a solid beat. It bore no Connors' involvement.

As well as Roger Christian, Carol also penned a handful of tunes with William Peterson during 1966, but none of these apparently found release. The following year saw her team up with songwriter Ron Nadel, a partnership that among other tunes produced *Wingate Square* for The Sunshine Company's 1968 Imperial Records longplayer *SUNSHINE & SHADOWS* (produced by Joe Saraceno).

Also during 1968 Carol undertook a songwriting collaboration with Marilyn McGinnis, one result of which was *Have You Heard The News About Miss Molly* for The Cake, a female trio recording for the Decca label. The tune was one of half a dozen compositions written by the duo.

Have You Heard The News ... was actually earmarked as part of a theatrical play, but nothing else ever surfaced.

GONNA FLY NOW ...

With the release of *Have You Heard The News ...* and *Wingate Square* in 1968, Carol Connors' high profile in the Los Angeles music scene seemed to diminish and the remainder of the sixties and early to mid seventies saw her name no longer appearing on new record releases. Even Carol admitted these were bleak times:

I could have stood naked on the corner of Hollywood and Vine and nobody would have taken any notice. (CONNORS, 1989)

However, her situation drastically changed when in 1976, United Artists Pictures released the blockbuster film *ROCKY*. Not only did it win Best Picture of the year, but also Best Director (for John G. Avildsen) and Best Editing (for Richard Halsey). Carol's involvement in the production was as a songwriter. Her *Gonna Fly Now* (Theme From "Rocky") contribution earned her and co-writers Bill Conti (music) and

Ayn Robbins (co-lyricist) an Academy Award Nomination, a Grammy Nomination and ASCAP's Award Of Excellence. In addition, Bill Conti's recording was a national #1 during 1977. It was also used in all the subsequent *ROCKY*'s (and is heard on all the related soundtrack albums). They play it whenever Sylvester Stallone walks into a room.

I used to get upset because John Avildsen cut the lyric down to thirty words, but I shouldn't complain, those thirty little words bought my little house! (CONNORS, May 22, 1990)

The success of *ROCKY* and the subsequent sequels (the soundtrack longplayers of which all went Gold) resurrected Carol's career and opened the door to a myriad of other opportunities, proving Nelson Riddle's words from 1965 as quite prophetic.

Following *ROCKY*, came contributions to other motion pictures such as *LOOKING FOR MR. GOODBAR*, *THE FOX AND THE FOUND*, *THE PALACE*, *GOLDEN GIRL*, *YOUNG LOVE*, *FIRST LOVE* and the television series *ZUMA BEACH*, all of which appeared during 1977-1979.

The advent of the eighties saw an increased Connors' involvement in both the motion picture and television field with material supplied to films such as *FAST BREAK*, *JUST TELL ME YOU LOVE ME*, *CHEAPER TO KEEP HER*, *THE EARTHLING*, *BUTTERFLY*, *SCAVENGER HUNT*, *TULIPS*, *THE NIGHT THE LIGHTS WENT OUT IN GEORGIA*, etc and to TV shows including *LOVE SIDNEY*, *GETTING PHYSICAL* and *BARE ESSENCE*.

Today, Carol is still heavily involved in both motion picture, television and recording projects and is as much in demand now as she was during the halcyon days of the sixties when *Hey Little Cobra* provided her with credentials that held her in good stead until *ROCKY* took their place.

It is somewhat ironic that even today Carol still holds a tangible thread to her hot-rod music related past. The street she now lives in is named after the type of sleek car she once wrote about. However, "Hey Little Ferrari Don't You Know You're Gonna Shut 'Em Down" just does not sound as good as the original. Nonetheless Carol still occasionally burns up that quarter mile.



THE TEDDY BEARS
To Know Him, Is To Love Him
Don't You Worry My Little Pet
THE TEDDY BEARS
Wonderful, Loveable You
Till You'll Be Mine

45-LB-5 DORE 503 August 1958
45-LB-6
45-LB-26 DORE 520
45-LB-27 1958

THE TEDDY BEARS
I Don't Need You Anymore
Oh Why

IMPERIAL 5562 December 1958

THE TEDDY BEARS
If You Only Knew (The Love I Have For You)
You Said Goodbye

IMPERIAL 5581 1959

THE TEDDY BEARS
THE TEDDY BEARS SING!
SIDE ONE:

IMPERIAL 9067/12067 1959

Oh Why
Unchained Melody
My Foolish Heart
You Said Goodbye
True Love

(Spector)
(Zaret-North)
(Young-Washington)
(Spector)
(Porter)
(Lindeman-Stutz)

Little Things Mean A Lot
SIDE TWO:
I Don't Need You Anymore
Tammy

(Spector)
(Evans-Livingston)
(Kern-Gershwin)
(Spector)
(Crane-Jacobs-Brewster)
(Shuman-Shuman-Brown)

Long Ago And Far Away
Don't Go Away
If I Give My Heart To You
Seven Lonely Days

PHIL HARVEY
Bumbershoot
Willy Boy

IM 1949 IMPERIAL 5583 1959
IM 1950

THE TEDDY BEARS
Don't Go Away
Seven Lonely Days

IMPERIAL 5594 1959

ANNETTE BARD
What Difference Does It Make
Alibi

IMPERIAL 5643 March 1960

CAROL COLLINS
Dear One
Johnny, Oh Johnny

DU 5011 DUNES 45-2005 February 1961
DU 5012

CAROL CONNORS (With Jimmie Haskell and His Orchestra)
You Are My Answer
My Diary

RZSP-46967 COLUMBIA 4-41976 May 1961
RZSP-46968

CAROL CONNORS
Listen To The Beat
My Special Boy

RZSP-70209 COLUMBIA 4-42155 November 1961
RZSP-70210

[Listen To The Beat listed as CAROL CONNORS with Jimmie Haskell]
CAROL CONNORS (With Hank Levine and his Orchestra)
What Do You See In Him
That's All It Takes

RZSP-70526 COLUMBIA 4-42337 February 1962
RZSP-70527

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CAROL CONNORS

Big, Big Love	ERA 3084	August 1962
Two Rivers		

CAROL CONNORS

Tommy Go Away	45-BSN-318	ERA 3096	November 1962
I Wanna Know	45-BSN-319		

THE STORYTELLERS

When Two People (Are In Love)	R-501-A	RAMARCA 501	May 1962
Time Will Tell	R-501-B		

[ARRANGED AND PRODUCED BY HANK LEVINE]

THE STORYTELLERS

When Two People (Are In Love)	10075	DIMENSION	August 1963
Time Will Tell	10076		

THE STORYTELLERS

I Don't Want An Angel		CAPITOL 5042	September 1963
In The Valley			

[PRODUCED BY NICK VENET]

THE RIP CHORDS

Hey Little Cobra	RZSP-71578	COLUMBIA 4-42921	November 1963
The Queen	RZSP-71577		

[PRODUCED BY TERRY MELCHER AND BRUCE JOHNSTON]

DICK DALE AND HIS DEL-TONES

<u>CHECKERED FLAG</u>	CAPITOL T/ST 2002	November 1963
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Features: It Will Grow On You

[PRODUCED BY JIM MONSOUR AND JIM ECONOMIDES]

THE RIP CHORDS

<u>HEY LITTLE COBRA AND OTHER HOT ROD HITS</u>	COLUMBIA CL 2151/CS 8951	February 1964
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Features: Hey Little Cobra

[PRODUCED BY TERRY MELCHER]

CAROL CONNORS (Hank Levine and His Orchestra)

Angel My Angel	45-50945	CAPITOL 5152	April 1964
Never	45-50946		

[PRODUCED BY JIM ECONOMIDES JR.]

DICK DALE AND HIS DEL-TONES

<u>MR. ELIMINATOR</u>	CAPITOL T/ST 2053	April 1964
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Features: The Squirrel

Blond In The 406

My X-KE

[PRODUCED BY JIM MONSOUR AND JIM ECONOMIDES]

THE ZIP-CODES

Run, Little Mustang	LB 1871	LIBERTY 55703	April 1964
Fancy Filly From Detroit City	LB 1870		

[PRODUCER: BUZZ CASON]

[ARRANGED BY GARY PAXTON AND BUZZ CASON]

DICK DALE AND HIS DEL-TONES

<u>SUMMER SURF</u>	CAPITOL T/ST 2111	July 1964
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Features: Mama's Gone Surfin'

[PRODUCED BY JIM MONSOUR AND JIM ECONOMIDES]

THE ZIP-CODES

<u>MUSTANG!</u>	LIBERTY LRP 3367/LST 7367	September 1964
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Features: Run, Little Mustang

[PRODUCER: "BUZZ" CASON]

[INSTRUMENTAL ARRANGEMENTS BY GARY PAXTON AND "BUZZ" CASON]

[VOCAL ARRANGEMENTS BY BOB (MR "Z") ZWIRN]

[ENGINEERS: CHARLES UNDERWOOD AND EDDIE BRACKETT]

BUDDY RANDELL AND THE KNICKERBOCKERS

Bite Bite Barracuda	45-1138	CHALLENGE 59268	November 1964
All I Need Is You	45-1137		

CAROL & CHERYL

Go Go G.T.O.	10245	COLPIX CP 767	February 1965
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Sunny Weather

[PRODUCED BY STU PHILLIPS]

THE BOMPERS

Do The Bomp	441X	HBR 441	March 1965
Early Bird	441XX		

THE SURFETTES

Sammy The Sidewalk Surfer	DF-1064-646	MUSTANG 3001	March 1965
Blue Surf	DF-464-636*		

[* Denotes that the matrix # shown in the run-out grooves is DF-863-590]

D BROOKS/C CONNORS/RIGHTEOUS BROTHERS/RIP CHORDS/R WELCH

<u>A SWINGIN' SUMMER</u>	HANNA-BARBERA HBR 8500	April 1965
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Features: Swingin' Summer (CAROL CONNORS)

[MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK]

[1964 HANNA-BARBERA PRODUCTIONS]

CAROL CONNORS AND THE CYCLES

Yum Yum Yamaha	RB 3131	RJ80	1965
BLANK SIDE			

[AN N.T.C. RELEASE. PRODUCED IN HOLLYWOOD, CALIFORNIA]

THE CHAINS

Carol's Got A Cobra	460X	HBR 460	February 1966
I Hate To See You Crying	460XX		

THE CHAINS

Carroll's Got A Cobra	460X	HBR 460	February 1966
I Hate To See You Crying	460XX		

CAROL CONNORS

My Baby Looks, But He Don't Touch	66-2063-A	MIRA 219	February 1966
Lonely Little Beach Girl	66-2064-B		

[ARRANGED AND PRODUCED BY RICHARD PODLAR]

[PRODUCED BY MARSHAL: LIEB]

CALIFORNIA SUNS

Masked Grandma	IM 6228	IMPERIAL 66179	May 1966
Little Bit Of Heaven	IM 6229		

[PRODUCER: MARSHALL LEIB]

THE CAKE

Have You Heard The News 'Bout Miss Molly	L 14832	DECCA 32347	June 1968
P.T. 280	L 14833		

[PRODUCED BY GREENE AND STONE]

THE SUNSHINE COMPANY

<u>SUNSHINE & SHADOWS</u>	IMPERIAL 9399/12399	November 1968
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Features: Wingate Square

[PRODUCED BY JOE SARACENO]

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A SWINGIN' SUMMER

A RENO CARELL PRODUCTION (NATIONAL TALENT CONSULTANTS)

Released by UNITED SCREEN ARTS

APRIL 1965

SONGS: *Swingin' Summer*

(Carol Connors-Roger Christian-Buzz Cason)

[PERFORMED IN THE FILM BY JODY MILLER]

[PERFORMED ON THE SOUNDTRACK LONGPLAYER BY CONNORS]

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

THE GIRLS ON THE BEACH

A HARVEY JACOBSON PRODUCTION

Released by PARAMOUNT PICTURES CORPORATION

MAY 1965

SONGS: *Why Do I Love You So*

(Gary Usher-Roger Christian)

We Want To Marry A Beatle

(Carol Connors-Richard Taugman)

[PERFORMED BY CAROL CONNORS. PRODUCED BY GARY USHER]

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

THAT FUNNY FEELING

A UNIVERSAL-INTERNATIONAL PICTURE

Released by Rank

JUNE 1965

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

RED LINE 7000

A HOWARD HAWKS PRODUCTION

Released by PARAMOUNT PICTURES CORPORATION

OCTOBER 1965

SONGS: *Let Me Find Someone New*

(Carol Connors-Nelson Riddle)

Wild Cat Jones

(Carol Connors-James E Cason)

[PERFORMED BY CAROL CONNORS]

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

THE GLASS BOTTOM BOAT

A MARTIN MELCHER-EVERETT FREEMAN PRODUCTION

Released by MGM

APRIL 1966

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

CATALINA CAPER (aka NEVER STEAL ANYTHING WET)

AN EXECUTIVE PICTURES CORPORATION PRODUCTION

Released by CROWN-INTERNATIONAL PICTURES

DECEMBER 1967

SONGS: *Book Of Love*

(Carol Connors-Roger Christian)

[PERFORMED BY CAROL CONNORS]

[CONNORS APPEARED IN THE FILM AS AN ACTRESS]

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From upstate New York comes two new collections that will have you reaching deep into your pockets. Both artists are well known to collectors worldwide and each has dabbled with surf/hot-rod music, one to more of an extent than the other. They are **THE TRASHMEN** and **THE KNICKERBOCKERS**.

THE TRASHMEN

First out of the woods is The Trashmen collection, a twenty track package rightfully titled *TUBE CITY! THE BEST OF THE TRASHMEN* (SUNDAZED SC 11011).

To quote the accompanying promotional material, this is not just another stupid CD. This is a loud, energetic, fun, spontaneous, historically significant and thoroughly delightful stupid CD.

The commercial success, however brief, of The Trashmen fathered and fuelled a booming Minneapolis music scene that began in the mid sixties and eventually grew into a multimillion dollar industry. That's one important thing about The Trashmen.

The Trashmen chose a totally ridiculous concept - surf music in Minnesota - and had the courage, chutzpah and cojones to stick with it until it worked. And they made it happen without the benefit of focus group studies, demographic surveys or marketing analyses. Try that today! Another admirable thing about The Trashmen.

But the biggest thing ... well, to dig the utter significance of The Trashmen, you have to rip away all the artifice and commercial barnacles that, over time, have attached themselves to the simple core of rock 'n' roll. At the centre is this: *Rock 'n' roll was invented to be fun*. F-U-N. Remember that? And it was fun for over a decade. *TUBE CITY! THE BEST OF THE TRASHMEN* is proof positive!

Some points worth noting:

- * 20 reverb-bashin' blasts from the mid-west landlocked surf kings, circa 1963 to 1967 ...
- * CD includes the entire original *SURFIN' BIRD* lp, plus the best of the original Garrett label 45s ...
- * All tracks taken from the original master tapes ... for the first time in 25 years ...
- * Includes a 16 page booklet with mega-rare photos 'n' stuff, great liner notes, original poster reproductions and more ...
- * Ultra-cool colour front cover sporting a nifty out-take photo from the original lp cover sessions.

The tracks:

Tube City/My Woodie/Surfin' Bird/Misirlow/Money/Kuk/King Of The Surf/Bird Bath/It's So Easy/Henrietta/Malaguena/Sleeper/Bird Dance Beat/A-Bone/Bad News/On The Move/Peppermint Man/New Generation/Whoa Dad/Real Live Doll

THE KNICKERBOCKERS

Best remembered for their mega hit *Lies*, The Knickerbockers were, in many peoples opinion, the best of the sixties rolled into one. Incredible writing, great harmonies and killer guitar were their trademark. This new collection from Sundazed - *THE GREAT LOST KNICKERBOCKERS ALBUM* (SUNDAZED SC 11012) - scoops up the rest of the group's rare single tracks, plus the huge unreleased bounty discovered hidden away in a long-forgotten tape vault! This package contains an additional eight previously unreleased tracks that do not appear of on Sundazed's ... *GREAT LOST* ... lp release, plus updated liner notes, interviews and the first appearance of the group's powerhouse follow-up hit, *One Track Mind*, in true stereo!

Some points worth noting:

- * 20 remixed and remastered tracks, from the original multi-tracks. The entire package is unreleased and rare material ...
- * Rare photos, studio log sheets and song by song sessionography ...

The tracks:

She Said Goodbye/Give A Little Bit/Like Little Children/Come On And Let Me/Playgirl (1st Version)/We Got A Good Thing Goin'/One Track Mind/Chapel In The Fields/The Coming Generation/Guaranteed Satisfaction/The Pad And How To Use It/She's Gotten To Me/I Ain't Got A Right/Can You Help Me/All I Need Is You/You're Bad/Is That What You Want/Playgirl (2nd Version)/What Does That Make You/My Feet Are Off The Ground

As a collection, this CD is a must for all sixties fans, but Bob, where is The Knickerbockers' quirky rendition of *It's Not Unusual* as performed by them in the *Beach Party* film *OUT OF SIGHT* (and featured on the soundtrack lp DECCA DL 74751). Maybe it will be included on a subsequent package. Until then, enjoy *THE GREAT LOST KNICKERBOCKERS' ALBUM*, and remember these other Sundazed releases:

<i>THE FABULOUS KNICKERBOCKERS</i>	SUNDAZED SC 11002	1989
<i>SURF & DRAG VOLUME 1</i>	SUNDAZED SC 11003	1989
[Includes The Knickerbockers' <i>Bite, Bite Barracuda</i> and the previously unreleased <i>Mighty, Mighty Barracuda</i>]		

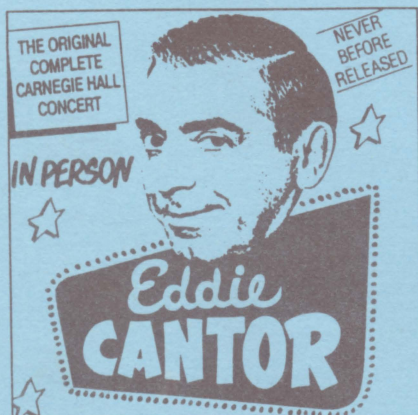
And THE TRASHMEN:

<i>LIVE BIRD '65-'67!</i>	SUNDAZED SC 11006	1990
<i>THE GREAT LOST TRASHMEN ALBUM!</i>	SUNDAZED SC 11007	1990

If you have any trouble in acquiring copies of these CDs or you just want to write and say thanks, you can contact SUNDAZED at P.O. BOX 85, 27 CHURCH STREET, COXSACKIE, NY, 12051, USA

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Produced by Brian Gari & Jeff Olmsted

LATE NITE COMIC OC 8843
A HARD TIME TO BE SINGLE OC 913
JANA ROBBINS/FACE TO FACE OC 915